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Editor: Stanley R. Townsend
 Associate Editor: Arthur J. Knodel
 Business Staff: Dorothy McMahon
 Jacques Poujol
 John T. Waterman

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To the Reader:

This issue of the *Modern Language Forum* has been compiled by a new editorial staff, the headquarters of the journal having been moved in September 1957 from the University of California, Los Angeles, to the University of Southern California.

As the new editors have worked on the journal, the sincere respect which they have always had for their predecessors increased immeasurably. A wise evaluation of submitted material, thorough knowledge of good editorial practice, and conscientious attention to detail characterize the issues put out by the former editor, Kernan B. Whitworth, Jr. (now at the University of Missouri); the former associate editor, J. Richard Andrews (UCLA); and the former business manager, William F. Roertgen (UCLA). They have provided a high standard by no means easy to emulate. The new editors most heartily wish them success in their various other activities.

It has perhaps been inevitable in the change-over from an experienced staff to one completely new at the job that there should be false starts, wasted efforts, confusions, and delays. Desiring most earnestly to please the members of the Modern Language Association of Southern California, the new editors have tried to avoid any compromise in quality of material and have tried to avoid poor taste in style. With apologies for the delay in its appearance, the editor hopes that in this issue the members of the Association and other readers will find articles that are lively, informative, and useful.

In order that the *Forum* may constantly present material worthy of its readers' attention, the editors invite from Association members and other foreign language teachers manuscripts—written in conformity with "The MLA Style Sheet"—of the following sorts: articles on the teaching of foreign languages (new methods, devices, materials; personal experiences with new procedures), synoptic articles offering a fresh view of classical and contemporary literature, articles presenting new information about well-known authors or introducing new writers whose work has gained recognition in their own countries, and articles pointing out relationships between the writers of one language and another.

Because of the extra printing costs involved, articles written in foreign languages cannot be considered, although quotations in foreign languages are expected. The *Forum* does not publish articles devoted to British or American literature. Information about activities of foreign language teachers should be submitted to the "Newsletter" of the Modern Language Association of Southern California.

California Council of Foreign Language Teachers Associations

A significant step forward has been taken in the coordination of foreign language teachers' activities in California via the formation of the California Council of Foreign Language Teachers Associations. As currently formed, this Council is composed of six members, three representing the Foreign Language Association of Northern California, and three representing the Modern Language Association of Southern California. The Council is now actively striving to broaden its constituency to include all of the other foreign language teachers associations in the state, of which there are several, including county and parochial foreign language teachers associations, and mono-lingual language teachers associations.

As its first major undertaking, the Council will organize a state-wide conference, which will be held on April 19 at the Californian Hotel in Fresno. All language teachers in the state will be invited to attend, and a program is anticipated which will strive to establish active bases of cooperation.

Already the Council has sent letters to the administrators of all of California's major educational systems announcing its existence and volunteering its services in any matters which relate to the teaching of foreign languages at all levels and in all types of institutions. Simultaneously, a committee has been appointed to study the role of foreign language supervisors in educational systems of the state. This project has been undertaken because many have felt that foreign language teachers have not played as significant a role as they should have in high level educational planning, and that the classroom foreign language teacher has not received the amount of service which would be of maximum value to him via the activities of competent supervisors.

The members of the Council are as follows: Austin E. Fife (President), Department of Modern Languages, Occidental College, Los Angeles; Josephine Jiménez (Secretary-Treasurer), Department of Spanish, Hamilton High School, Los Angeles; J. Oswaldo Asturias, Department of Spanish, Berkeley High School, Berkeley; Frank Reinsch, Department of Germanic Languages, University of California, Los Angeles; Rev. Robert L. Hurst S. J., Department of French and Latin, Santa Clara University, Santa Clara; Louis Monguio, Department of Spanish, University of California, Berkeley.

Unamuno the Essayist and His Detractors

It would seem that Miguel de Unamuno, like the prophets, came into the world to instruct mankind. He taught with the spoken word at Salamanca and with the written word through commercial publishing houses. Instead of investing his intellectual capital for the small but respectable dividends from specialized academic research, he chose to speculate in the whole market of mankind. His capital gains in prestige were from works like *Del sentimiento trágico de la vida* and *La vida de Don Quijote y Sancho*. On other occasions he invested in routine transactions like the popularized essay written solely for a little money. Quite apart from topic or reader or return, however, a personal dignity pervades all of the more than 5,000 articles and essays that Unamuno penned from 1880 until his death in 1936.

An active writer must frequently sacrifice inspiration to expediency. Inevitably he falls into repetition. Yet Unamuno proclaimed that repetition was his aim: "En rigor desde que empecé a escribir he venido desarrollando unos pocos y mismos pensamientos cardinales."¹ Reiteration of precepts can be made entirely palatable, but anyone who embarks on the task of reading Unamuno from beginning to end will tire of the stock in trade of stylistic devices, epithets, and borrowed quotations. Some of these which appear most frequently are: E pur si muove; el amor de la mujer es toda compasión; Cada vez que considero/ Que me tengo de morir/ Tiendo la capa en el suelo/ Y no me harto de dormir; Such stuff as dreams are made on; primum vivere, deinde philosophari; yo sé quien soy; ¡hijo mío!; ¡pobre!; ¡que me roban mi yo!; *sagesse* as opposed to *Weisheit*; lector mío; Procure siempre acertarla/El honrado y principal,/ Pero si la acierta mal/ Defenderla y no enmendarla; lucha; realidad; and ¡vanidad de vanidades! Even when don Miguel was writing fiction he imposed his own familiar and overworked battery of *muletillas* and exclamatory phrases upon his novelistic characters. Unamuno expresses his personal preferences with the same repetitiousness. He bellows his antipathy for Voltaire, Zola, D'Annunzio, Zorrilla, Nietzsche, Quevedo, Camoëns, and Nordau. His venerating of Kierkegaard, Senancour, D. F. Sarmiento, Carducci, Dante, Ibsen, Schopenhauer, José Hernández, Rousseau, Wordsworth, Zorrilla de San Martín,

¹ Miguel de Unamuno, *Ensayos* (Madrid, 1916-1918), I, 12.

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Flaubert, Leopardi, and Quental is proportionately frequent and wearisome. He particularly liked garlic, his own *Vida de Don Quijote y Sancho*, Argentine newspapers (which paid well and gave him maximum freedom of expression), Florence, Salamanca, mountains in preference to the sea, Portugal, hikes through the fields, and chess. He felt great aversion toward bull fights, opera, moving pictures, science, hypocrisy, "news," the siesta, erudites, bohemian life, "best sellers," literary modernism, the theater contemporary to him, social visits, gambling, Cervantes' *Novelas ejemplares*, stupidity, definitions, sociologists, the Royal Academy's dictionary, *Don Juan Tenorio*, and all dogma, etiquette, liturgy, and ceremony. Even when Unamuno was setting forth his main philosophic ideas, he was likely to be more emotional than systematic. Perhaps Barea is right when he says of Unamuno that "... not one of his essays expresses a consistent original philosophy."²

Then why are the essays so persuasive, so vibrant, so magnetic? If it is not the subject matter, it must be the man himself, the *yo*. Rarely has any Spaniard communicated with his reader on a more personal basis or with more apparent insistence—and with more egotism. Madariaga describes Unamuno's egotism aptly: "Unamuno is therefore right in the line of Spanish tradition in dealing predominantly—one might say always—with his own person. The feeling of the awareness of one's own personality has seldom been more forcibly expressed than by Unamuno."³ Always disdainful, frequently insulting, publicizing his own books, restating his own theses, Unamuno disclaims having a "style." He abhorred the word. Yet his egotism is his style. He radiates personality. He is entrapped in one of his own paradoxes: "... afirmaban que no puede afirmarse nada, lo cual es una afirmación como otra cualquiera."⁴ If he does not admit to a conventional style, then his style is the absence of style, which in Unamuno's case means the studied avoidance of classification. Once John Dos Passos described Unamuno's manner of writing as "... headlong, gruff, redundant, full of tremendous pounding phrases. There is a vigorous angry insistence about his dogmas that makes his essays unforgettable, even if one objects as violently as I do to his asceticism and death-worship."⁵

The principal essays of Unamuno are those collected in the seven-volume edition of *Ensayos* (Madrid, 1916-1918). His thousands of

² Arturo Barea, *Unamuno* (New Haven, 1952), p. 7.

³ Salvador de Madariaga, *The Genius of Spain* (Oxford, 1923), p. 93.

⁴ Miguel de Unamuno, *Mi religión y otros ensayos breves* (Buenos Aires, 1945), p. 149.

⁵ John Dos Passos, *Rosinante to the Road Again* (New York, 1922), p. 225.

Unamuno the Essayist

minor articles were hidden away in newspapers and magazines until Manuel García Blanco undertook the still-uncompleted task of publishing an *Obras completas*.⁶ Much of the subject matter is trivial. More than half the essays and articles are either book reviews or were inspired by the most recent book that Unamuno had read. Twenty-five per cent are obviously offhand attempts to meet the printer's weekly deadline, else the forthcoming cash was to be lost: "No olviden Vds. que soy catedrático, y de yo serlo comen mis hijos, aunque alguna vez merienden de un cuento perdido."⁷

Consequently don Miguel wrote more than he really had to say. He commences one essay by admitting in perfect candor: "Aquí estoy, lector, otra vez sobre las blancas cuartillas, buscando asunto. Es una verdadera esclavitud esto de tener que comunicarse de tiempo en tiempo con el público. . . ."⁸ In the same group of essays Unamuno confesses: "Yo me he impuesto la obligación — mejor diré en cierto sentido necesidad — de dirigirme a ustedes, mis queridos lectores, cada quince días, y tengo que inventar asuntos. Y no pocas veces ocurre quo no los hay."⁹

His journalistic style, however, was highly competent. In a typical essay, for example *España en moda*,¹⁰ Unamuno will utilize the crescendo and decrescendo. The first sentence will be short or of medium length, but provocative: "Desde hace algún tiempo España está poniéndose en moda en Europa, y singularmente en Francia."¹¹ Then come other relatively short and simple sentences and paragraphs which lead to a quotation. There follow in order the pause to reflect (*¡Alto aquí!*), the longer dense paragraphs which contain the core of the message—often announced by questions or exclamations, the shorter refutations or counterarguments to be disposed of, and finally the inevitable brief closing paragraph containing an aphorism: "... no hay más difícil generosidad que la justicia..."—and closing with a show of emotion or an exclamatory quip like: "¡Es tan raro saber ser justo con los que nos hicieron!"¹² Other of Unamuno's journalistic techniques are the alternation of very long and very short sentences, the frequent use of

⁶ Vol. V (Madrid, 1952) is the most recent volume, although a later Argentine edition (*De esto y de aquello*, Tomos III-IV [Buenos Aires, 1953-1954]) gives advance publication of the projected Vol. VI of the Madrid edition of *Obras completas*.

⁷ Miguel de Unamuno, *El espejo de la muerte* (Madrid, 1930), p. 154.

⁸ Miguel de Unamuno, *Soliloquios y conversaciones* (Buenos Aires, 1944), p. 53.

⁹ *Soliloquios*, p. 15.

¹⁰ *De esto y de aquello*, III, 246-254.

¹¹ *De esto*, III, 246.

¹² *De esto*, III, 254.

dashes and parentheses, copious brief quotations, the coining of words, and occasional tongue-in-cheek humor, although he is too original ever to resort to well-known popular similes. *A los pedigüños*¹³ is another article showing the characteristics which have been indicated.

The journalistic method which Unamuno acquired through the years is evident, too, on many pages of his more serious works, as in *Del sentimiento trágico de la vida*. He himself recognized an "... influencia del periodismo en la literatura, en lo que influye en el estilo, en el modo de concebir y ejecutar los más diversos géneros literarios, el periodismo y los hábitos que en él se contraen."¹⁴

It is not intelligent criticism of a prolific essayist to complain that he produced only one or two long works. (All but one of even his fictional plots are skeletonized.) A short work in most cases is likely to have been reduced from a more verbose first draft of less effective length. More than a few literary historians, however, have generalized on the Spanish proclivity to produce unfinished works, whether brief or lengthy. In his non-fictional writings, Unamuno is within the Spanish tradition of distaste for laborious systemization of ideas or for absolute accuracy of detail. With the exception of *La vida de Don Quijote y Sancho*, *Del sentimiento trágico de la vida* is Unamuno's one non-fictional work that is not brief. It appears to lack organization and polish. He rambles and digresses. Because Unamuno aspired to being a hero as much as did Cortés, Manolete, or Don Quijote himself, frequently method and planning are swept away in the fury of battle. The same Unamuno who preached perseverance, continuity, and discipline often concluded an essay with words to the effect that "el tema es vastísimo," or that "es el problema complicadísimo,"¹⁵ and never again returned to the topic, in spite of his concluding assurance to the contrary: "Mas de esto hablaremos otro día."¹⁶ He demolishes but seldom reconstructs; he washes his hands of a topic after he has had his say, as in the last sentence of *La crisis actual del patriotismo español*: "Yo he dicho mi verdad, y no es ya cosa mía si es o si llega a ser la verdad de otros."¹⁷

The fact is that Unamuno definitely wrote to pique his reader. He sows seeds and spreads chum. "Ni yo vendo pan, no es pan, sino levadura o fermento."¹⁸ "Pesco sin cebo; el que quiera picar que

¹³ *Obras completas*, V, 699-701.

¹⁴ *Obras completas*, V, 683.

¹⁵ *Ensayos*, IV, 62.

¹⁶ *Soliloquios*, p. 94.

¹⁷ *Ensayos*, VI, 158.

¹⁸ *Mi religión*, p. 15.

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pique."¹⁹ Furthermore it is important to take a stand on every issue, to defend it and persist in it. If the position proves to be a wrong one, an erroneous position is better than none at all. Mental activity is his aim: stir the multitudes! The only calm is death; until then, *lucha*. Nothing stands still. Either it struggles to go forward or it dies.

Unamuno's art, then, lies in his provocation or even shocking of the reader. The characteristic gruffness of his prose was the assumed pose or literary technique which best achieved his purpose of stimulating his reader's intellect. If his style is journalistic, almost epistolary, this is because he felt compelled to write for popular consumption many more thousands of words than he could devote to his more esoteric, but financially less rewarding, plays and novels. There is something of the pedagogue in Unamuno's whole attitude; and his skill at improvisation, repetition, and personalization are tools of the trade acquired or developed in the classroom. Whatever greatness Unamuno's essays lack in their total content, the component thoughts frequently sting with truth, and nearly every page sparkles with originality.

If Unamuno's essays vex a large proportion of his readers, it is surprising that his enemies have not been both more numerous and more active. But his opponents seem to have dwindled since his death. Even in Fascist Spain, laudatory studies on Unamuno have by far outnumbered the books which attack him for his supposed anti-clericalism and iconoclasm. In North American universities a steady increase in graduate theses on Unamuno has been taking place since his death in 1936.²⁰ Numerous translations of Unamuno's works into Italian during his lifetime attest his popularity of long standing in Italy. It has been particularly in the last decade that Unamuno has been read extensively by Spanish-speaking people.²¹

It would be unnecessary to tabulate here the myriad books and publications of every kind in nearly every western European language which extol the art and thought of Unamuno. The proportionately few writers

¹⁹ *Ensayos*, VII, 203.

²⁰ Eleven theses or dissertations on Unamuno and his works were written in North American universities between 1920-29; fourteen from 1930-39; seventeen during the decade 1940-49 (inclusive of World War II and its scholastically lean years); and twenty-three during the first half of the 1950-59 span. Based on my survey of "Theses on Miguel de Unamuno at North American Universities (to February, 1955)," *Kentucky Foreign Language Quarterly*, III, Fourth Quarter (1956), 192-196, these statistics include replies from all of the 274 colleges in the U.S., Hawaii, and Puerto Rico which grant graduate degrees in the humanities.

²¹ That Unamuno has come into fashion is evident from the long list of Unamuno titles in the Espasa-Calpe collection, many of them in their second, third, and fourth printing. Espasa-Calpe, which caters to popular demand, has more Unamuno titles listed than those of any other Spanish or European writer.

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who have taken issue with Unamuno blame him for disseminating false information. He is accused of being biased and thus disqualified for pronouncing judgments. There are three principal points of view from which Unamuno has been attacked: academic, ecclesiastical, and political.

The most readable and temperate in language among the works that censure Unamuno, and yet the most forceful in point of fact and hence the most convincing, is Ronald Hilton's "Unamuno, Spain, and the World," which appeared in two successive issues of the *Bulletin of Hispanic Studies*.²² Professor Hilton probes every aspect of Unamuno's essays from the position of a scholar who sees evidence of affectation, unscholarly procedures, and falsehood. He accuses Unamuno of intolerance, contradiction, unreality, and plagiarism. "He completely lacked the equanimity and judgment of a scholar. Although he always poses as being hospitable to and interested in all ideas, he is in fact categorical and intolerant." He is "... not a real seeker after truth . . ." "He put his knowledge of philology to a progressively bad use in puns. . . ."²³ He scorns the fine arts and science. Notwithstanding the praise that has been lavished upon his poem *El Cristo de Velásquez*, Unamuno did not understand painting. "The fact is that the only thing that really interests Unamuno is the 'human question'; by this he means the tremendous and nebulous question of personal survival after death. He has no real interest in anything else; indeed, he sees everything in the world from this standpoint."²⁴ In general Hilton would believe either that Unamuno was insincere or that he wrote about people, books, regions, and institutions without really knowing them. However this may be, it is noteworthy that if our intellect is mature, usually it is sensitive to all the arts if it is sensitive to one (in Unamuno's case, to literature), for seeing and hearing are but leaf and stem to a common root. Yet with good reason Hilton proves that Unamuno was indiscriminating in his taste for art. Unamuno himself affirms that "... nunca he sido muy aficionado a la música . . ."²⁵ and that "... siempre he creído que la ópera, a pesar de las teorías de Wagner, es un género monstruoso. . . ."²⁶ Limited experience begets intolerance. Unamuno frequently deplored the limited horizon of a professional novelist or erudite, which he disclaimed being; yet Unamuno, sensitive to the freedom of the individual, could

²² Vol. XIV, No. 54 (April, 1937), 60-74; and Vol. XIV, No. 55 (July, 1937), 123-137.

²³ *BHS*, XIV, 62.

²⁴ *BHS*, XIV, 67.

²⁵ *Obras completas*, V, 295.

²⁶ *Obras completas*, V, 296.

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never develop tolerance toward *ars gratia artis* which he asserted was inhuman, thereby reasoning it to be outside the realm of his interest or tolerance. And to such a man who worshipped the written word, literature (as opposed to the fine arts) was the only amphora from which ideas could be imbibed.

Professor Hilton's articles on Unamuno are a great deal more refined and persuasive than a previous similar critique by Julián Sorel (pseud. of Modesto Pérez), *Los hombres del 98: Unamuno* (Madrid, 1917). Sorel's book is informal and sarcastic in tone. Among other things it upbraids Unamuno for unfair criticism of his predecessors in the rectorship at Salamanca. The work as a whole, like Hilton's, asks one question: who is Unamuno to declare himself expert in judging everything?

The third principal detractor of Unamuno on non-ecclesiastical grounds was E. Sarmiento, whose "Considerations towards a Revaluation of Unamuno" appeared in three installments in the 1942-1943 *Bulletin of Hispanic Studies*.²⁷ Sarmiento accuses Unamuno of writing much "ill-digested erudition," particularly in *El sentimiento trágico de la vida* which Sarmiento feels is "excessively long for its rather simple thesis."²⁸ "... Unamuno desires an assurance which only religion can offer. In rejecting religion, he is not content to accept the even temper of philosophy on the subject of this assurance and lacks the spiritual strength to provide his own faith."²⁹ But did Unamuno ever, in so many words, reject religion? Like Ibsen's Brand, he rejected calculated salvation, false miracles, corrupt clergy, and all outward manifestations of faith that do not stem from sincerity; but Unamuno never fails to *want* that there be a God or a Church, even though he is a non-conformer in matters of ritual.

There are many ideas in *El sentimiento trágico de la vida* and, it cannot be denied, many inexact statements or half truths. It is not, however, a document of submission. By his simple recognition and acceptance of the tragic sense of life as seen in the futility of man and in the inexorableness of life and death, Unamuno was preparing for himself a strong bark in which to last out the gale; he was not raising a white flag. His God was not the God of theology, but the Hercules of Ibsen's Brand; there was the vast silent universe, communion with which is contemplative thinking; the wafer was Kierkegaardian will power.

²⁷ "I. *El sentimiento trágico de la vida*," Vol. XIX (1942), 201-209; "II. The Poetry," Vol. XX (1943), 35-48; and "III. The Novels and Plays," Vol. XX (1943), 84-105.

²⁸ *BHS*, XIX, 201.

²⁹ *BHS*, XX, 85.

Although he seeks a God, Unamuno cannot find strength in orthodoxy, for the point of transition to superstition was, for Unamuno, undefined in it. He and the parishioner may arrive at the same end when the journey is over, but Unamuno says that the trip by open sea is more befitting a real man than the calm well-marked inland waters.

In *Como se hace una novela*, Unamuno admits that to write a novel "habría que inventar, primero, un personaje central que sería, naturalmente, yo mismo."³⁰ It seems logical then to suppose that in the novelette *San Manuel Bueno, mártir*, the protagonist is Unamuno personified. Manuel is a priest who has fallen into what he thinks is disbelief. Still he retains his office because he knows any religion to be valid as long as it consoles the people who need a staff for life. Most of Unamuno's critics see in Manuel an atheist, but no one has noticed the quotation from Kierkegaard that Unamuno places in the prologue to *San Manuel Bueno, mártir*. This quotation is to the effect that it is not beyond conception that a doubter could expose the positive truth better than anyone else. By doubting, or thinking that they doubt, Unamuno and Manuel are doubly god-fearing in their very *shame* at doubting. Paradoxically, if Manuel or don Miguel doubt immortality, this doubt alone maintains for them the hope of it.

The most recent attack on Unamuno and his ideas has come from the great expatriate novelist Ramón Sender in a brilliantly original tome of essays entitled *Unamuno, Valle Inclán, Baroja y Santayana: Ensayos críticos* (Mexico, 1955). When Marcelino C. Peñuelas reviewed this book in *Hispania* (XXXIX, No. 2 [May, 1956], 240-242), he predicted that it would raise a storm. This storm has not materialized to date, undoubtedly because a printing of only 1000 copies can scarcely achieve an extensive or rapid circulation for any book. When these essays become better known or are reprinted, their stimulating albeit derogatory critique of the mainstays of the Generation of '98 might well initiate a thorough reappraisal of this group.

"Unamuno, sombra fingida," the title of Sender's first essay, pp. 1-44, sets the tone. Sender asserts categorically that Unamuno's works are trivial and that Unamuno himself was insincere, "...insoportable en su obra y en su vida," and the lowest of the whole group of '98—all of which Sender supports with recollections of specific situations and conversations in his personal acquaintance with Unamuno. Sender saw him frequently from 1930-1935 and attended many of the *tertulias* which Unamuno "...pontificaba de un modo arbitrario y despótico."

³⁰ Miguel de Unamuno, *Como se hace una novela* (Buenos Aires, 1927), p. 72.

Unamuno the Essayist

Unamuno was entranced with himself, says Sender, which causes the monotonous style. He is a "spoiled child" with an "infantile vanity," an "hombre de glosa" and "sin don creador." He is totally lacking in serenity, grace, humor, or depth. If in matters of doctrine there is little new for Protestants in *El sentimiento trágico de la vida*, his *Vida de Don Quijote y Sancho* is only "... una cadena de glosas sin gracia ni ingenio." His person is more interesting than his art, and his Spanish readers are most generous in accepting him for what he himself thought he was worth. Sender does say, however, that Unamuno's best genre is the essay, where a certain lyric quality compensates for the obviousness, the frequent trivial gravity, and the numerous questions which he asks but does not answer. Perhaps Unamuno and his works ought to be examined more critically, but Sender surely is wrong when he says that Unamuno is being forgotten.

Has Miguel de Unamuno duped his adherents or have Ramón Sender's personal tragedies during the Spanish Civil War clouded the perspective of his own reminiscences and reduced somewhat the objectivity of his opinions? Maybe it is an exile's hatred of anything totalitarian that makes the admittedly dogmatic, authoritarian, and somewhat dictatorial Unamuno so much the more unbearable to Sender. On the other hand, perhaps it is only in Sender's type of iconoclasm that we face up to facts. To what extent, however, should judgment of a writer's works be influenced by judgment of the writer as a man? This is the old question. Probably we are inclined to credit too many "great" writers and books as such through opinions ultimately and in no little measure traceable to the magnetic personality of the writer. This is particularly true of Spain where, seemingly antithetical to his famous personal individualism, the Spaniard is sometimes inclined to follow the leader rather than the idea. Unamuno had the gift for being a public figure.

Don Miguel was expert in establishing *rapprochement* with his reader. He knew that nothing interests the average man more than the not-overly-cosmic type of observations on mankind, the ones concretized to analyze the domestic, regional, and national life of our everyday man. Every essay is persuasive, each major statement evocative of reflection, most of the many paradoxes tempting—even the most striking ones, like "war makes men brothers." Unamuno wants always to apply the same rules to all men which he applies to himself, but unless a man measures up to Unamuno in intelligence, singleness of purpose in life, and breadth of intellectual experience, he is incapable of the intense self-analysis which Unamuno preaches. We may agree with this type of philosopher as we read him, yet most situations in life are in reality

so uniquely personal and with so many more dependent and secondary problems appended to them that what we concur with in theory as we read it we cannot apply to our daily lives. To this extent most of the people's philosophers appear to be sophists, and Unamuno is in the vanguard.

Three principal refutations of Unamuno's ideas have been made and published all more or less in the name of the Church. The most vitriolic of them was the one by José María Cirarda y Lachiondo. It is entitled *El modernismo en el pensamiento religioso de Miguel de Unamuno*, published in Vitoria, Spain, 1948. The author labels Unamuno a heretic and corruptor, incapable of faith and typical of *modernismo*, although the reader never discovers precisely what is meant by modernism. Unamuno is accused of not really having tried to seek a solution to his tragic sense of life. He is sadistic. He is an existentialist and an atheist. He is a malicious rabble-rouser and a perverter of youth—in short, a modern Cataline. Cirarda's reason for taking up the pen, he confesses, is to state that all of Unamuno's works "... de carácter religioso tienen méritos más que sobrados para ser incluídas en el Índice de los libros prohibidos."³¹

The Church believes it has a legitimate quarrel with Unamuno for enticing lambs from the fold. Yet it was Unamuno himself who asserted repeatedly that the people need the assurance of a God and a Hereafter, as he caused his San Manuel to say: "... la gente sencilla no podría vivir con ella"³²—*ella* being *doubt*. Nowhere in all his writings does Unamuno suggest that the doors of the Church be closed. Rather he maintains that they should be opened more widely, that the Faith be liberalized, made more vital, less ritualistic, that there be room for the enlightened as well as for the simple. It was the very inquisitorial type of mentality like Cirarda's that Unamuno opposed, Cirarda who says that "la fe católica, la que profesamos los españoles, que si por algo nos hemos distinguido en la historia del pensamiento es por la pureza de nuestra ortodoxia..."³³ Notably absent from Cirarda's study are answers to the many questions that Unamuno had asked the clergy through the medium of his essays. Cirarda accuses Unamuno of reducing his faith to a "'quiero' de su voluntad, frente al 'no sé' de su razón."³⁴ Can even the most fervent believer, if he is completely honest, do more?

³¹ Cirarda, p. 38.

³² Miguel de Unamuno, *San Manuel Bueno, mártir, y tres historias más* (Madrid, 1933), p. 78.

³³ Cirarda, p. 36.

³⁴ Cirarda, p. 22.

Unamuno the Essayist

Cirarda resorts to a misleading quotation to prove a point. He quotes from Unamuno's *Mi religión* as follows to demonstrate that Unamuno is an atheist: "Confieso sinceramente que las supuestas pruebas racionales — la ontológica, la cosmológica, la ética, etc., etc., etc. — de la existencia de Dios no me demuestran nada; que cuantas razones se quieren dar de que existe un Dios me parecen razones basadas en paralogismos y peticiones de principio. En esto estoy con Kant."³⁵ If Cirarda had continued the quotation to the end of the next paragraph, he could not have made his point, for Unamuno continues: "... los razonamientos de los ateos me parecen de una superficialidad futesa mayores aun que los de sus contradictores."

Less vitriolic and more reasonable is *El pensamiento religioso de Unamuno frente al de la Iglesia* (Santander, 1946), by the Jesuit Quintín Pérez. His book is simply a grand chart which quotes Unamuno on the left-hand pages and the teaching of the Church on the right. The prologue by the Bishop of Jaén, however, is a fanatical attack on Unamuno, the accused fanatic. Quintín Pérez wants to fulfill the double purpose of preventing young minds from being attracted to Unamuno and at the same time of instructing Catholics in the right doctrine.

The Jesuit asserts that Unamuno did not really believe most of what he wrote and that he, Quintín Pérez, would not have compiled the present study if it were not disturbingly apparent that the stature of Unamuno is growing with time. One listed example of Unamuno's inconsistency is that in spite of his disbelief in Purgatory, he gave money for the appropriate masses when his sister died.³⁶ The writer does seem to hit the nail fairly on the head when he says of Unamuno that "... su mayor tragedia estaba en ser luterano en un hogar hondamente católico; y más aún, en ser arriba en el pensamiento luterano, y abajo en el corazón católico."³⁷

Possibly Quintín Pérez took his cue from another Jesuit and forerunner of ecclesiastical counterattack on Unamuno, Gabriel Palau, whose "*Por donde se ve . . .*": *Replica de un jesuita español a D. Miguel de Unamuno* was printed in Buenos Aires in 1932. It must be admitted that Unamuno aimed many harsh words and accusations at the Jesuits contemporary to him; this book is their refutation. The reader will find nothing remarkable in it, although it does prove, as did Ronald Hilton and others, that Unamuno frequently disparaged individuals and institutions without his being aware of all the facts in the case.

³⁵ *Mi religión*, pp. 11-12.

³⁶ Quintín Pérez, p. 254.

³⁷ Quintín Pérez, p. 238.

The last book to be mentioned here³⁸ is a most interesting one in view of the twentieth-century world political situation. Armando Bazán's *Unamuno y marxismo* appeared in Madrid in 1935 just before the military insurrection of 1936.³⁹ Bazán and his prologist, both strongly pro-Marxian and pro-Communist, assail Unamuno for what they term his capitalistic snobbishness, but one may suspect that much of the attack stems from a resentment of the fact that Unamuno had called Marx "un judío resentido." Extremely well written, although not equally convincing, the book berates Unamuno for his extolling the beauties of tradition while people were starving, for his being "semifeudal y semi-capitalista," in general for his expressing a philosophy of pessimism and negation. Mysticism is out of date. Unamuno is too much a lover of the *verbo* and not really a champion of "the people." According to the Party line, then, Unamuno represents the antithesis of the worker class which holds the destiny of history in its hands. Unamuno is accused of inventing paradoxes which, although acceptable in philosophic commentaries, are intolerable in a man who tried to make a comedy out of human life.

Thus Unamuno's essays have been seriously attacked from three flanks, the academic or cultural, the clerical, and the political. He sought to instruct his fellow men in the virtues of steadfastness and struggle. Goaded by his own indomitable ego and over-animated by his zeal, Miguel de Unamuno hastily misjudged and misrepresented—and for this the scholar takes him to task—but he did fulfill his mission of making people think. That the *lucha* in itself is more vital than the victory or that the individual is worth more than the nation or the cause—these are existentialist precepts incomprehensible to the Communists. Unamuno's most persistent enemy, however, has been the Church, which understandably is reluctant to recognize the paradox that (to borrow a phrase from Remy de Gourmont) many anticlericals are only somewhat excessive Christians.

University of Wisconsin, Milwaukee

³⁸ At least three more books could have been mentioned. M. Ramis Alonso's *Don Miguel de Unamuno: Crisis y crítica* (Madrid, 1953) is a temperate critique of Unamuno's philosophy. I have not succeeded in obtaining the following two books which are reputedly among the detractors of Unamuno: Quintiliano Saldaña, *Mentalidades españolas. I. Miguel de Unamuno* (Madrid, 1919); Enrique Esperabé, *Contestando a Unamuno* (Salamanca, 1928 or 1929).

³⁹ This book has many of the same lines, word for word, that appear in a pro-Communist essay in French against Unamuno by Ilya Ehrenbourg, *Duhamel. Gide, Malraux, Mauriac, Morand, Romain, Unamuno vus par un écrivain d'U.R.S.S.* (Paris, 1934), pp. 171-188.

Between Blorengé and Pnin

"Two interesting characteristics distinguished Leonard Blorengé, Chairman of French Literature and Language; he disliked Literature and he had no French. This did not prevent him from traveling tremendous distances to attend Modern Language conventions, at which he would flaunt his ineptitude as if it were some majestic whim, and parry with great thrusts of healthy lodge humor any attempt to inveigle him into the subtleties of the parley-voo. . . ." ¹

Vladimir Nabokov, the author of these lines, clearly knew whereof he wrote. All of us have at one time or another suffered through one of Blorengé's courses; and, if we happen to be teaching at a university, we have run into him at committee meetings and official functions. He is not, of course, confined to French departments. With Olympian imperviousness, he does his damage just as effectively in a German, Spanish, Italian, or even Slavic Languages department.

These days, Blorengé is usually a man along in years and, very likely, a product of some pre-World War I language department of an American university. His doctoral degree was extorted from the chosen institution with the help of a still older Blorengé and by dint of doggedly accumulating a compilation officially labeled "Doctoral Dissertation." This compilation usually takes a pseudo-statistical form: an immense word-count, a staggering bibliographical list, a statistical approach to stylistics ("The Frequency of Stychomythia in the Lost Plays of Juan de Cabezamuerta"). If Blorengé spent any time at all abroad, it was chiefly in the precincts of the American Express or with a guided tour or, in exceptional cases, as a transient member of the A.E.F.

His healthy lodge humor is used, not only at Modern Language conventions (where, incidentally, his very presence discourages all intelligent discussion and even, in many instances, accounts for the monumental ineptitude of the papers read — always, of course, in English), but in his seminars as well. When his own eloquence or, more likely, the droning delivery of an irrelevant report by one of the students, finally pushes boredom over the brink into sleep, a brontosaurian Blorengé bromide ("Well, Miss Klumpnagel, your report seems to show, heh, heh! that Leopardi never changed his spots.") constrains the rest of the group to token laughter.

But, since Blorengé is already along in years, it is less with him

¹ Vladimir Nabokov, *Pnin* (New York, 1957), p. 140.

personally that we have to struggle than with the havoc he leaves behind him. There is a tacit, nation-wide brotherhood of Blorenges; and when one of them has bludgeoned some graduate student into doing a dissertation in the relentless, sedimentary tradition, he can usually place his candidate at some other institution in a department watched over by some fellow-Blorenge. The result is that at the college level a facility in the actual oral and written use of the foreign language in question is not merely regarded as suspect, but plainly frowned upon. (I myself heard one Blorenge say, when he was asked if a paper prepared for one of the language conferences should be written in the foreign language with which it dealt: "Do it in English; no need of showing off with a meaningless *tour de force*.") And this tradition of sanctimonious illiteracy is perpetuated by epigoni who, though they may originally have had some enthusiasm for the parley-voo, have long since had such vagaries driven from their minds. And they teach the courses that must be taken by future high school and junior college language teachers. . . .

Further along in Nabokov's wonderful little novel we find Blorenge saying:

"... Now, if what's-his-name does not read French—"

"I'm afraid he does," sighs what's-his-name's defender.

"Then we can't use him at all. As you know, we believe only in speech records and other mechanical devices. No books are allowed."

Here again Mr. Nabokov has hit on an important point. Just when it looked as if the Blorenge blight would be exposed by the very force of circumstances (increased rapid communications, greater availability of exchange scholarships and professorships, institutions like the Army Language Schools), lo and behold! a new camouflage, a real *deus ex machina* appears. Blorenge can now hide his ineptitude behind the impressive paraphernalia of tape-recordings, multiple outlets, and all the other ingenious gadgetry of the language laboratory. By a curious twist of events, Blorenge may become the loud champion of the oral-aural approach, provided he is clever enough to wangle the funds for a language laboratory, over which, however, he does not usually himself preside. ("Routine stuff, you know; doesn't really take any savvy to plug in a head-set and flip on a recorder.")

Readers of Nabokov's novel will recall that Blorenge is the arch-enemy of the book's befuddled hero, Pnin. Pnin is a great comic creation, with a complexity that only incidentally involves the American academic scene. However, here we shall consider Pnin only as a symbol of the language teacher who is a native and who never masters English—in other words, the negative reciprocal of Blorenge.

Blorenges and Pnin

Most of us have been exposed to Pnins also. In first and second year courses they are devastating. Their lack of even an approximate mastery of English immediately inspires a deep distrust on the part of the beginning learner, who likewise becomes rapidly discouraged because of the completely irrelevant answers he is given to the most straightforward questions — simply because Pnin has not really understood the question. The less obtuse Blorenges (though not the massively impenetrable one in Nabokov's novel) frequently like to have at least one Pnin around, because his presence proves Blorenges's concern for authenticity, and, if the department is large enough, Pnin really causes no trouble because one simply doesn't assign him to beginning courses.

However, except in those very rare instances where Pnin becomes Chairman of the Department, he is far less deleterious than Blorenges. For Pnin usually has a real love of his native literature, and in moderately advanced classes and especially in a graduate course, he may prove genuinely stimulating — even though the organization of his course is non-existent. Between Blorenges and Pnin, give me Pnin any day — even if he doesn't have the added endearing qualities of Nabokov's wistful hero.

But the question then arises: What can we do about the Blorenges and the Pnins? As I said, I do not think we need worry too much about the Pnins. They are far fewer in number than the Blorenges. The Pnins, since they are usually temperamentally incapable of any sort of administrative work, seldom maneuver themselves into positions of power, which, alas! the Blorenges take by massive assault and cling to immovably. At worst, the Pnins are an acute annoyance. The real problem is what to do about Blorenges.

For one thing, I believe that the sheer pressure of rapid change is working against the Blorenges and their progeny. I have already touched upon the obvious facts of increased travel and, especially, increased opportunities for students to study abroad. The very disrepute — temporary, we trust, and perhaps due for a rapid reversal in the Sputnik Era — into which the teaching profession has been forced, especially the teaching of such 'non-functional' subjects as foreign languages, along with the availability of fairly well-paying jobs in very different fields, makes the embryonic Blorenges shy away from the sheer drudgery of the pseudo-scholarly, anthill dissertation and all that goes with it. But surely it is time to intervene more actively.

Why not, for example, generalize the practice of those pitifully rare but enlightened schools which require all candidates for the M.A. in a foreign language to pass a stiff oral-aptitude examination before they

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may even be advanced to candidacy? Such an examination should involve testing colloquial conversational ability as well as the more formal kind of give-and-take that discussion of a literary or linguistic subject would necessitate. That would alleviate at least one aspect of the Bloreng phenomenon.

Secondly, a careful watch on the mechanization of language-teaching is imperative. The language laboratory, if properly used, may be the greatest help yet brought forward to solve the large-class recitation problem. The delicate point, of course, is in the qualifier "properly used." One of the flagrantly improper uses that is already evident is the substitution of the laboratory tapes and records for actual teaching. Bloreng usually brims over with the kind of energy required for committee-organizing, but the effort required to keep classroom-response alive is unbecoming to his soggy dignity. The language laboratory is obviously a godsend for him. Yet, after the novelty of toying with new gadgets has worn off, the student becomes rapidly bored with the dehumanized listening situation. If enthusiastic, live teaching does not constantly supplement laboratory sessions, the language laboratory will be more of a curse than a boon.

Correcting the other aspect of the Bloreng phenomenon—the dislike of literature—is, of course, a more delicate and elusive matter. Bloreng himself is beyond redemption. All one can hope to do is try to stop younger students from plunging into the Bloreng abyss. In that attempt, it seems to me, the courses dealing with contemporary aspects of foreign literatures occupy a strategic place. Properly handled, contemporary writing that is "close to home" in its psychological and sociological context may be used as a springboard from which to vault into the great works of the past. A student is fascinated by Sartre, not only because he is discussed in all the current periodicals, but also because the student finds in Sartre's books aspects of his own world which torment and beset him. With a little intelligent inveigling, such a student can be led to read Pascal with great interest, as a living author, not as grist for the Bloreng mill. And so from Alberti to Góngora, from Thomas Mann to Goethe.

The great shoal to avoid is the false pretense of catholicity of taste. The professor of literature who has catholicity of taste usually has no taste at all, and certainly no real enthusiasms. There is far too great a mass of literature for anyone to have more than a passing acquaintance with even a very limited sampling. Omniscience is impossible, and a generalized everything-has-its-good-points love of literature is a fraud. A single important literary work thoroughly understood and felt, and

Blorengé and Pnin

thoroughly communicated, is worth all the *Outlines of Esperanto Literature* on the market.

And finally the obvious corollary to this: Emphasis on source-works. Commentaries and exegetic studies should be a last resort—never a point of departure, and, above all, never ends in themselves. After all, Blorengé's dream—if he dreams at all—is a doctoral dissertation in which the running text has been entirely eliminated, leaving only the massive profusion of footnotes and appendices and a skyscraper bibliography. *Tout le reste est littérature.*

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Beckett, Ionesco, Scéhadé: The Avant-Garde Theatre

It is no wonder that the French, so fond of good food, are addicted to the *théâtre de digestion*. But in addition to this usually gay and inevitably conventional theatre, where the well-fed may spend a few hours without being seriously disturbed, Paris possesses a theatrical avant-garde which is producing plays that are both original in form and serious in content. The chief members of this group are Samuel Beckett, Eugène Ionesco, and Georges Scéhadé, all three consecrated by violent critical disagreement in regard to their works, all three French by adoption rather than birth, and all three very much in the public eye today. The 1956-1957 season in Paris saw the production of two plays by Beckett and three or four plays of Ionesco. This year Beckett's *Fin de partie* re-opened, several Ionesco plays were performed in the fall, and Jean-Louis Barrault presented the Paris opening of Scéhadé's *Histoire de Vasco*.

Of the three authors, Samuel Beckett is the best known in the United States, for his first play, *En attendant Godot*, was produced with considerable success in New York in 1956, and has subsequently been performed in various other large cities across the country. His only other play, *Fin de partie*, is scheduled to play in New York some time this season.

An Irishman who was formerly a teacher of French in Dublin, Beckett has lived in France since 1936, and all his recent works have been written in French. Beckett's writings are marked by a stark pessimism, a discouraged and gloomy outlook. Life as he sees it is desperately monotonous. Such a concept of life seems, to say the least, a non-theatrical one, and we should expect its expression in dramatic terms to be tedious. Surprisingly enough, such is not the case. *En attendant Godot* reflects Beckett's despondent outlook, and remains at the same time theatrically effective. The plot might be stated in the words of one of the characters: "Nothing happens." Two hoboos, Vladimir and Estragon, are waiting for the arrival of a certain Mr. Godot (or was it Godet?) who promised, they think, to meet them here (or was it somewhere else?) on a Saturday evening (or was it Sunday?). The play reveals man's anguish as he waits, and waits without real faith, for the arrival of something which will give life meaning and make his suffering acceptable. For life, in Beckett's eyes, is suffering—we inhabit a universe not made for human beings, a place where shoes

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inevitably pinch our feet, and hats scratch our heads. There is nothing to give life meaning, unless it is the sharing of our suffering with other men—for Vladimir and Estragon, although they constantly annoy each other, cannot get along without each other. The relationship of slave and master, seen in the personages of Pozzo and Lucky, is degrading to both parties. As the play ends, the hoboes are still "waiting for Godot."

Beckett's genius has been to make such a play palatable. He has achieved this result in several ways. The very starkness of the play is startling and dramatic at first glance. It is only when we realize that this seemingly aimless talk and action are going to continue for two acts that it threatens to become tedious. But Beckett has saved his play by the introduction of an element of clownish humor. The comedy affords relief from the depressing atmosphere, and at the same time it heightens the tragic effect. Old vaudeville techniques such as the passing of three hats between two people, and the dropping of Estragon's pants at the end of the play, are not there to amuse us, however. They are an integral part of the dramatic concept, for they suggest that life is bogged down in the crassly physical, and that transcendent values are completely lacking.

This play, apparently so loose, is in reality a very tightly constructed drama, in which every line of the terse, economical dialogue counts. The first few lines of the play, for example, contain in kernel all that is to come later:

Route à la campagne, avec arbre.

Soir.

Estragon, assis par terre, essaie d'enlever sa chaussure. Il s'y acharne des deux mains, en ahanant. Il s'arrête, à bout de forces, se repose en haletant, recommence. Même jeu.

Entre Vladimir.

ESTRAGON (renonçant à nouveau).—Rien à faire.

VLADIMIR (s'approchant à petits pas raides, les jambes écartées).—Je commence à le croire. (Il s'immobilise.) J'ai longtemps résisté à cette pensée, en me disant, Vladimir, sois raisonnable, tu n'as pas encore tout essayé. Et je reprenais le combat.¹

The scene is almost bare, the single pitiful tree suggests solitude. As the play begins man is already overcome by the physical, he is suffering, and he realizes that his efforts to rise above it are in vain. The theme of repetition, the tedium which it represents, is already suggested in the struggle with the shoe to which Estragon returns time and again. The first words set the theme of despair and hopelessness: nothing to do. And Vladimir's reply makes patent the lack of any real understanding between men, for while the reply is intelligible, it is

¹ Paris, Editions de Minuit, 1952, pp. 11-12.

meant by Vladimir in another sense than Estragon understands it.

The ambiguity of which the lazy playgoer complains, which is typical of much contemporary literature, only serves to heighten the universal appeal of this play, for we can, within certain limits, give the interpretation which is most meaningful to us. We may, for example, call Godot "God," or simply think of him as anything which gives men hope of something better in the future.

En attendant Godot is a landmark in the French theatre, for it begins what might be called the non-theatrical theatre, in which the usual dramatic values of intrigue, suspense, and psychology are completely disregarded. Anouilh has called it one of the key-plays of the contemporary theatre.²

In Beckett's second play, *Fin de partie*, two men are vegetating in a room with a view on an endless waste, Hamm confined to a wheelchair, and Clov unable to sit. In this play there is nothing to give meaning to life, not even the hope that some day a Godot might arrive. To give a semblance of life to their existence, Hamm and Clov chatter, argue, and occasionally peer out the windows to see if there is not something on the horizon. Or they lift the covers of the two large garbage cans to see if the two people who inhabit them (presumably the parents of Hamm) are dead yet. This world, if possible, is even more cheerless and grim than that of *En attendant Godot*. It is a world absolutely devoid of purpose and hope, sunk in the physical. The futility of it all is summed up in Clov's reply to Hamm when the latter asks him what he does so often in the kitchen: "I look at the wall."

No humor lightens this play or gives it dramatic contrast. *Fin de partie* is at the very end of the tether, both philosophically — for it is the work of a man for whom there is no answer but suicide — and theatrically — for it possesses the bare minimum of action and dramatic interest. In *Fin de partie* Beckett has probably gone beyond what is acceptable as "good theatre," for the play is flat at times, and fails to hold interest, where *En attendant Godot* commands our intelligent attention from one end to the other.

Eugène Ionesco, a Rumanian by birth, came to the theatre at the age of fifty, and he came to it, he claims, because he hated it, was tired of its artificiality and its impurity. His first play, *La Cantatrice chauve* (which has been published in English in *New World Writing*, volume IX) was written as a parody of the theatre. It contains all the elements which Ionesco was to develop subsequently. The dialogue is

² *Le Figaro*, 23 avril 1956.

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made up, to a great extent, of the clichés of mundane conversation, combined with sentences taken from language conversation books. Each sentence in itself means something, but in the context which Ionesco gives it, it is either ludicrous or incomprehensible. One realizes that this author is, like Beckett, preoccupied with man's inability to communicate. Throughout his theatre we find characters who are ostensibly communicating, but in reality do not understand each other at all. Unlike Beckett, however, this theme is not presented in a depressing way. On the contrary, Ionesco's plays push the usual and the commonplace to such a grotesque degree of parody that they become highly amusing. The essence of theatre for Ionesco is exaggeration. The traditional theatre, he claims, has stopped short. It claims to be reality, but is artificial. Let us dislocate the real, show the strings of our characters which have become caricatures, revel in a burlesque which is never devoid of a metaphysical dimension. But at the same time we must avoid any attempt to write plays of ideas: ideas must be implicit in the play, a reflection of our history, our society—but never expressed explicitly. For the explicit expression of ideas, says Ionesco, belongs to the realm of philosophy. He reminds us constantly that the theatre is the theatre, and not a tribunal.

Ionesco's extravagant parodies reflect life by going beyond it. His characters are the result of astute observation, and the objects of keen social satire. In *La Cantatrice chauve* we see the futility and ridiculousness of social chatter. Man's inability to identify either himself or others, and to communicate his "knowledge," is shown in the use of one name, like Bobby Watson, for every member, male or female, of a family referred to, or again in the grossly exaggerated tale told by the fireman in which complex family relationships cause the head to whirl, and lead up to the unimportant statement that a certain woman sometimes caught cold in winter.

Ionesco's theatre is comic because of the method used, the language and caricature pushed beyond the farthest degree of credence. It is tragic in its implications of man's ultimate solitude. The tragic aspect is emphasized by the dominance objects have over us. In Beckett's plays, objects cause man to suffer; in Ionesco's they simply overwhelm or engulf him. In *Les Chaises* an elderly couple receives non-existent guests whom they have invited to a last soirée in order to reveal to them, before dying, the secret of happiness. A chair is brought for each guest, and the stage is finally completely cluttered with them, the old couple surrounded. Before leaping to death, the old man admonishes the orator to whom he has entrusted his secret to give it faithfully to the people

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assembled. When the couple has disappeared, the orator opens his mouth to speak, but no sounds come out, for he is mute: again, man's incommunicability.

In *Le Nouveau locataire* a man moves into a new apartment, and the movers bring in his furniture which fills not only the entire apartment, but the stairway, the street, and the subway system. In *Amédée*, an old couple finds a body growing in their bedroom and mushrooms sprouting on the carpet. It is the symbol of their love which they have allowed to decay and die. By the end of the second act the body has grown to such proportions that it stretches across the entire stage.

Ionesco likes to represent visually his metaphysical bias. Not only does language fail, it has solidified into clichés and has become an object. Man is dominated by his meaningless language and lifeless objects.

Both Beckett and Ionesco show a disintegrating world in which man is ultimately alone and spiritual values are absent. But Beckett places emphasis on the hopelessness of the situation, while Ionesco is able to laugh at it and show us its humorous rather than its pathetic side.

Returning to some of the elements of the primitive theatre, Beckett and Ionesco use images and gestures, wedded to a language which is not always coherent, freed from the restraints of rational dialogue, to create a dramatic universe which lies outside the realm of precise rational expression. "Créer la vie," says Ionesco, "à part cela, servir l'inutile."

The world of Schehadé, with its atmosphere of childhood fairy tales, is like a breath of spring. Schehadé is not an optimist, for all his plays tell us that man cannot find the ideal in life, that the young—in order to remain pure, the poet—in order to remain true to himself, must die. But Schehadé, a native of Lebanon, is a poet, and his world is infused with the poet's love of nature, a genuine pantheistic feeling. His is a universe where transcendental values are assumed. Men communicate not only among themselves but with animals and objects, but this communication is not through language, it is on a non-rational level. The true communicants in Schehadé's theatre are the young in heart, and the half-mad. Each of his three plays, written in a richly imaginative language which juxtaposes ideas and objects in new relationships, is the story of a search. *Monsieur Bob'le* tells of the search of a saintly man for an island where he has work to do, and the search for a better life by those whom he has touched. *La Soirée des proverbes* shows a young man's search for the secrets of life which he thinks will be revealed at a fantastic soirée in the forest. But he discovers that each of the aged guests is only a caricature of his former self, and he can never find again the

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secret of the purity of his youth. In the face of such a destiny, the young man prefers to die.

Histoire de Vasco tells of the search of a timid young barber for a general to whom he is innocently bearing a message, and of the search of a young girl for her ideal barber of whom she had once dreamed. The barber, Vasco, dies, and the young girl does not recognize him as her ideal until it is too late. The search for the ideal always ends in death in the theatre of Schehadé.

The richness of Schehadé's language and the vague suggestiveness of his stories, which must be appreciated with the non-rational faculties to be fully savored, have caused many critics to react unfavorably. Accustomed to the *théâtre de digestion*, they are unwilling to put forth the effort necessary to appreciate fully a work which differs from their accustomed fare. Barrault's presentation of *Histoire de Vasco* in October, 1957, aroused both savage opposition and rhapsodic praise.

The avant-garde theatre is an eternal battle-ground and an ever vital one. Beckett, Ionesco, and Schehadé—its three leading writers today—are pointing the way to great theatre. Through a de-emphasis of the rational element, each in a way which is highly personal is creating myths which are meaningful for man today, and, we may hope, tomorrow.

Pomona College

JOSEPH MILECK

A Comparative Study of "Die Betrogene" and "Der Tod In Venedig"

When Thomas Mann first began to lose interest in the adventures of Felix Krull, he turned his attention to the fortunes of Gustav von Aschenbach. In 1952 Mann's interest in Krull again lagged and, just as in 1911, he turned to a more serious subject. The result was *Die Betrogene*, a companion piece to *Der Tod in Venedig*.

Die Betrogene is a shocking story of a woman who is caught in the physiological and psychological problems of menopause. She experiences an unexpected rejuvenation which is occasioned by the rapid growth of cancer and then dies abruptly before the consummation of her love affair with a twenty-four year old American expatriate. Rosalie von Tümmeler's ordeal is essentially that of Gustav von Aschenbach. At the critical age of fifty and after a lifetime of propriety, both widow and widower succumb weakly and pathetically to a wayward passion. In each instance attention is focussed almost exclusively upon this deviation and the accompanying moral and physical dissolution. Coincidence alone can hardly account for the many striking similarities in these aberrations.

Rosalie's attachment to Ken Keaton is just as immediate and just as physical as Aschenbach's affection for Tadzio. Aschenbach lingers over Tadzio's godlike features and promptly thinks of Eros. Rosalie feasts her eyes upon Keaton's handsome physique and at once wonders about his success with women. Warm attachment becomes a passion within less than four weeks. Encountering Tadzio accidentally one evening and overwhelmed by his unexpected enticing smile, Aschenbach rushes off into a dark corner of a park and, throwing himself upon a bench, feverishly stammers out his confession of love. When Rosalie is suddenly confronted by Keaton's strong bare arms and magnificent chest, she, too, loses all composure, retreats hastily to her room and there falls upon a couch and feverishly confesses her love.

Both Aschenbach and Rosalie stand intimidated by youth. Ashamed of their aging bodies and anxious to please their youthful idols, they resort to artifice. Aschenbach is easily persuaded by his coiffeur that he should never have allowed his hair to become grey. Rosalie is soon convinced that she should have begun to dye her greying hair long ago. Both hopefully seek rejuvenation in massages and cosmetics.

"Die Betrogene"

Each is very anxious to rationalize his dubious attachment and to lend respectability to his conduct. Both find comfort in recalling analogous situations: Aschenbach placates his conscience by dwelling upon Socrates and Phaedrus; Rosalie lingers over the rejuvenation of Sarah and Abraham. Assuming a liberal attitude, Aschenbach attempts to find some justification for his passion by alluding to ancient Greece where love such as his was not only condoned but acclaimed. Rosalie simulates broad-mindedness and tries just as futilely to justify her behavior by reminding her daughter Anna that this freer type of conduct is quite in accord with the mores of their enlightened postwar society.

The desire that possesses both Aschenbach and Rosalie is accompanied by a confusion of joy, pain, guilt, and shame. Rosalie's coquettishness is just as pathetic as Aschenbach's scandalous pursuit. Each of them becomes humiliatingly servile. Both fear exposure and ridicule, but the prodigious sweetness they anticipate proves to be irresistible. Each has three real opportunities to extricate himself from his plight. Sickened by the sweltering heat and foul odors, Aschenbach realizes that he should leave Venice. His desire to remain, however, is greater than his will to leave; the trivial suitcase episode affords a welcome pretext to return to his hotel. Acting upon her son's willingness to forgo further tutoring, Rosalie could have dismissed Keaton, but she prefers to resort to every ruse and pretext to keep her lover in the family circle. Had Aschenbach followed up his impulse to make Tadzio's acquaintance, their relationship could have become a normal and wholesome one. If Rosalie had acted upon her daughter's admonitions, she could either have put Keaton out of her life or have let her interest in him become a normal maternal attachment. Each has one last chance to redeem himself, but neither is strong enough to take advantage of it. Aschenbach can only flirt briefly with his laudable desire to warn Tadzio's family to leave plague-ridden Venice, from which he himself would then flee. Rosalie realizes that there is much truth in her daughter's argument about debauchery and the necessary harmony between one's life and one's moral convictions; but, like Aschenbach, she can only trifle with the notion that happiness may also be found in renunciation. It is immediately after this last hesitation that both Aschenbach and Rosalie resort to cosmetics. Reason and prudence now cease to have any appeal, and practical consequences are meaningless.

The intermingling of life and death is the most persistent background theme in both *Der Tod in Venedig* and *Die Betrogene*. In each *Novelle* the motif is introduced early and continues until the very end, and in

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both instances it is couched in such subtle symbolism that it almost passes unnoticed. In *Der Tod in Venedig* life and death are first presented in four separate symbols: the first stranger, brash life itself, stands silhouetted against the façade of a mortuary; the old fop, who suggests decay and death, revels among his youthful companions; the brutal boatman wields the oar of his coffin-like gondola with great vigor; and the mendicant singer performs lewdly in the very midst of death. Yet each stranger connotes *both* life and death: the first suggests strength and assertiveness and at the same time recalls a death's head; the old fop looks youthful from a distance; the vigorous gondolier is reminiscent of Charon; and the animated singer reeks of disinfectant. This same duality of life and death is evident in Aschenbach; in his ideal, St. Sebastian; and in Tadzio, his ideal incarnate. It is also from the jungles teeming with life that the plague spreads, and the fertility dance of Aschenbach's ominous dream is a carousal of death.

Although the life-death theme in *Die Betrogene* is not woven in such a complicated pattern, Mann's manner of juxtaposing these opposites is reminiscent of the technique he used in *Der Tod in Venedig*. A moist, heavily scented warmth wells up from Rosalie's favorite hollow overgrown with jasmine bushes and *Faulbaumgesträuch*. Here everything suggests life except the *Faulbaumgesträuch* which leaves a faint impression of decay. The little mound of excrement, putrid vegetation, and rotting flesh, which Rosalie and Anna come upon unexpectedly, teems with blowflies. Rosalie's old oak tree is virtually dead, but each spring the tips of a few branches come back to life. The crocus of spring and the autumn colchicum are so alike that Rosalie can hardly distinguish one from the other. Either can therefore suggest both the beginning and the end of the year, life as well as death. Rosalie's black swans gliding sadly and majestically about in their moat recall Aschenbach's black coffin-like gondola. Their bills, however, are blood-red, and it is bread, the staff of life, that Rosalie throws to them. The pleasure chamber in which Rosalie and Keaton embrace smells like a moldy grave. Rosalie herself represents Mann's most startling juxtaposition of life and death: Her rejuvenation is actually a physical deterioration, and death is caused by a malignant growth which spreads rapidly from the very source of life, the ovaries.

In *Der Tod in Venedig* this life-death complex is highlighted by Mann's calculated use of two colors. Red and yellow, or some color approaching yellow, almost always appear side by side. Red obviously connotes life, and yellow is suggestive of decay and death. The first stranger has red hair and red eyelashes and is wearing a yellowish

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suit. The second has a yellow suit and yellow false teeth; his tie is red and his cheeks are rouged. The third, whose eyebrows are red, has a yellow sash around his waist. The fourth is red-haired and has a pallid complexion. Sickly Tadzio's red tie contrasts sharply with his yellowish skin. Significantly, red is not associated with Aschenbach until he is hopelessly enamored and vibrant with new life. It is from a glass of ruby-red pomegranate juice that he sips as he listens to the mendicant singer's sentimental songs and casts sly glances at Tadzio. Lingered over his drink, he recalls the family hourglass and sees the last few grains of rust-red sand swirling into the lower half of the instrument. Deep within himself Aschenbach knows that his own life is ebbing just as rapidly. He now has his pale lips painted raspberry-red, his brown, leather-like cheeks are made youthfully crimson; putting on his new red tie, he begins the last and most frantic stage of his courtship.

In *Die Betrogene* Mann's use of colors is somewhat less calculated. The juxtaposition of red and yellow again suggests life and death, but it occurs only once: The rouge which Rosalie puts on her cheeks to celebrate her rejuvenation does not create an effective illusion against the yellowish pallor of her complexion. Red and white are frequently used side by side (e.g., the red and white hawthorns and the red and white "candles" of the chestnut trees), but the combination does not have any consistent significance and has no bearing upon the life-death motif. Red, however, appears again as the color Mann refers to most often. It is the color most closely associated with the protagonist, and again it connotes life and has the same erotic undertones as in *Der Tod in Venedig*. Both Rosalie's virile husband and her very masculine son have red hair. Red roses are her favorite flowers, and their fragrance is associated with Psyche and Amor. The very thought of Keaton is enough to cause Rosalie's nose to redden. Her passion persuades her to resort to rouge. Rosalie's red-checked coat, which reminds us of Aschenbach's red tie, harmonizes with her restored youthfulness. Even Rosalie's name seems to have been more than a casual choice.

The conclusion of *Die Betrogene* is deceptively simple. Before Rosalie can pay her promised visit to Keaton's room she has a severe hemorrhage. Cancer is discovered, and death follows a few weeks later. Rosalie's calm acceptance of her fate, her final lofty sentiments, and the gentle manner in which she dies rouse our deepest sympathy. She appears to have regained her lost dignity and to have grown in stature, to have redeemed herself and to have become a heroic figure. In short, Mann appears to be much more sympathetically inclined toward Rosalie than toward Aschenbach. It is as though he no longer feels that the

consequences of a moral aberration need be as severe or as inevitable as they are in *Der Tod in Venedig*. The conciliatory spirit of *Der Erwählte* seems to have been carried over into *Die Betrogene*.

As Rosalie lies dying she sustains herself and tries to comfort Anna by becoming philosophical: "Aber wie wäre denn Frühling ohne den Tod? Ist ja doch der Tod ein grosses Mittel des Lebens . . ." Almost overnight Rosalie seems to have attained to a philosophical notion which Hans Castorp is able to arrive at only after more than two years of pondering. Has Rosalie actually experienced the inner transformation implied by her words? Has not that which is convincingly expounded by Castorp become little more than parody when uttered by Rosalie? Does her remark not recall Aschenbach's dream-like distortion of Plato, and does it not ring just as hollow as this final effort of his to extenuate moral dissolution and to achieve philosophical acceptance of the abyss confronting him? Following Rosalie's prolonged and feverish defense of Keaton, Anna notes that her mother is no longer her old self but has begun to speak like a writer. Now as death approaches, she begins to hold forth like a philosopher. Yet Rosalie herself has not changed. She continues to rationalize her predicaments and to move from illusion to illusion.

Rosalie clings to her nature-myth to the very end. She is convinced that nature has always been kindly disposed toward her and is thankful that death has come in the guise of new life and love. Assuring Anna that nature has not deceived her, Rosalie dies firm in the belief that nature has taken a personal interest in her welfare. The title, *Die Betrogene*, refers not to nature and Rosalie's death but to Rosalie herself.

Rosalie is possessed by a sweet passion and, like Aschenbach, has absolutely no intention of extricating herself. She convinces herself that insipid Keaton is a person of noble simplicity, a heroic figure, and nature's means of rejuvenating her. Not to respond to nature's beckoning would be an unforgivable breaking of faith. She refuses to consider practical consequences and closes her mind to all admonitions. So fervently does she argue her cause that she gradually ceases to be aware of any real transgression or to feel any sense of responsibility. Rosalie is most certainly her own deceiver. One is prompted to recall the three "betrogene Betrüger" of Lessing's *Nathan der Weise*.

Rosalie is therefore quite right when she insists that nature has not deceived her. What she does not realize is that she herself, and not nature, is ultimately responsible for her death. In his diagnosis Professor Muthesius concludes that Rosalie's cancer can be traced to unused ovarian cells which tend to develop malignantly during menopause if

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subjected to some unknown process of agitation. What was this "Reizvorgang" but Rosalie's refusal to accept her change of life together with her obsessive desire for Keaton? Rosalie is just as much to blame for her death as Aschenbach is for his, and in each case death is a natural consequence and not a moral retribution.

Although Mann makes no deliberate attempt to moralize in either *Der Tod in Venedig* or *Die Betrogene*, there is a decidedly Schillerian moral inherent in each *Novelle*. Aschenbach is torn between "Begehren" and "Sittengesetz," "Zügellosigkeit" and "Zucht," and Rosalie wavers between "Neigung" and "Vernunft," "Sinnenglück" and "Sittsamkeit." Schiller's "Wollen und Sollen" is obvious behind these antithetical concepts, and it is again "Würde" which is at stake. Neither Aschenbach nor Rosalie hesitates very long in this dilemma. Each prefers indulgence to renunciation; and moral retribution is just as severe and inevitable for the one as for the other. Both lose their dignity, and, except for a timely death, each would eventually have lost all self-respect and the respect of society.

In view of Mann's extremely close attachment to Schiller in the closing years of his life (see *Versuch über Schiller*, 1955, 104 pp.), it is inconceivable that he should approve a person such as Rosalie. If anyone emerges a heroic figure in *Die Betrogene*, it is surely Anna. Anna's ordeal is remarkably similar to her mother's. She, too, succumbs to a purely physical desire for a handsome man unworthy of her respect. Rosalie is saved from complete ignominy by illness. Anna retains her dignity and self-respect only because she is jilted by her opportunistic suitor. At this point their paths diverge sharply. Rosalie dies refusing even to recognize any moral transgression. Anna, on the other hand, is torn by remorse and determines to redeem herself. In renunciation she manages to achieve that harmony between conduct and moral convictions, which Rosalie spurns, and without which self-respect and inner peace are impossible.

It was probably this very Schillerian moral issue which was foremost in Mann's mind when he acknowledged that *Die Betrogene* did mark a return to his earlier *Novellen*: "But then, it is not unnatural for a man of my age to cite himself, as long as he is trying to verify or expand his conclusions and to broaden his outlook" (*San Francisco Chronicle*, "This World," June 5, 1955, p. 16). *Die Betrogene* does indeed present both an expansion and a verification of the moral philosophy which Mann presented in *Der Tod in Venedig*.

University of California, Berkeley

A French Song with Camera and Tape

This description of a visual as well as auditory presentation of a popular French song is offered as a means of developing more effective ways to stimulate interest and to further the learning process in language classes.

We are in the habit of including a knowledge and appreciation of the 'national' music as a part of the cultural content of our language programs. Popular songs, as distinct from art and traditional folk songs, can be useful in reflecting everyday life in a way that is difficult to equal with a textbook.

'Serious' teachers may feel a mission to develop appreciation only of 'serious' music, but, at least in the case of French popular songs, one can balance against the fleeting quality of the music a witty or moving play of everyday ideas or sentiments and a vivid current vocabulary. The lyrics usually and typically have an intellectual, emotional, and frequently a humorous content notably superior to the repetitious sentimentality of so many of the products of our own tin-pan alley. The French like to give a special twist to new or frequently recurring themes which moves, charms, or amuses by its originality, subtlety, or piquancy.

The qualities that make these songs popular with the public appeal equally to students, particularly college students who can be easily embarrassed by attempts to teach them songs intended for young children. 'Native' recordings of popular songs give examples of pronunciation, idiom, rhythm of unquestioned authenticity, however much one might wish that any given performer would conform more closely to the dicta of our texts.

Next to the infinite ramifications of the subject of love, a popular theme of French songs is Paris. With several hundred personally-taken color slides of the city at hand, I thought it might be interesting (and easy) to illustrate one of these, and chose "Paris la nuit" sung by Jacqueline François on the Polydor Vox long-playing record PL 3070. It did prove interesting, though not as easy as anticipated; and I was not long in coming to the obvious conclusion that it would be wiser to choose a song before taking pictures, than try to make already-made sequences of slides fit a song.

With a portrait lens (in this case a 125mm Hektor with reflex housing on my Leica M3) and a tripod I was able to copy from various books

A French Song

and magazine scenes of Paris to supplement those I already had. In the end I selected some forty-five slides which rather satisfactorily illustrated or interpreted the lyrics of the song. Among them an occasional negative seemed to add interest.

Since my desire was to help beginning students learn pronunciation and to give non-language students some feeling of familiarity with French and Paris, I wanted to present both text and meaning as smoothly as possible and adopted the following procedure.

First, for the sound, I made two complete tape recordings of the song, and then a third one at reduced volume over which I superposed on the musical rendition a spoken English free translation. The tapes were then cut and spliced providing, first, a couplet (or in a few cases three verses) sung in French, next, the same couplet in English translation, and then, third, a repetition of the original French-sung couplet. The last passed directly into the following couplet which was in turn heard in a similar three-fold manner, and so on to the end of the song.

Then, for the lyrics, each couplet was spelled out with movable letters placed on backgrounds of varying patterns appropriate to the sentiment of the lines being spelled out. For example, verses expressing ardent love were spelled out against a background of handsome red brocade, those referring to the darkness of night against one of patterned velvet in dark browns and greys or of deep blue material with white dots suggesting the stars in a night sky.

In the showing, first came a map of Paris for general orientation and identification of places mentioned in the song, then title-slides of song, singer, orchestra, recording which were shown during the introductory musical passages. As the song began, the text of the first couplet appeared on the screen. During the English translation, a slide was shown illustrating or interpreting each verse. Then as the couplet was repeated the third time, the text was again shown. Each couplet (or group of three verses) followed in a similar way to the end of the song, when the whole song was sung uninterruptedly, with the text again being shown on the screen synchronously.

While for a professional presentation of such a project, the intricacies of filmstrip-making would have to be mastered, I have found with classes and other kindly-disposed groups, the presentation by individual slides shown in synchronization with the tape has been cordially received. Groups, even those who are not students of French, almost always repeat the couplets *sotto voce* on the second appearance of the French text, and invariably join in singing in fairly full voice when the whole song is sung without interruption at the end.

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My impression is that this produces a pleasant atmosphere favorable to learning, and in many cases learning does take place even with one showing. The music helps the memory retain words and phrases, while the visual images tend to fix their meaning without establishing—as sometimes happens in the study of a text—merely a verbal equivalence between the two languages.

The Audio-Visual Committee of the Research Council of MLASC is eager to compile lists of films, records, and other audio-visual materials which FL teachers have found useful. Those who have originated or developed such materials are invited to write them up for submission to the Editor of the FORUM, or to report them to the writer (as Chairman of the A-V Committee) at Pasadena City College.

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Humor in the "Cancionero Apócrifo" of Antonio Machado

The best known poetry of Antonio Machado is never humorous. It would seem that there has been a kind of secret conspiracy among his readers, and it is the serious, at times ponderous, work of Machado that anthologies and critics have most often cited. Toward the end of his career, however, there is a whole book in which humor is not just incidental, but essential. If we are ever to have a complete picture of Machado as a poet, we cannot continue to ignore the humorous poetry that appears in the *Cancionero apócrifo*.

That the *Cancionero* is apocryphal is in itself significant with regard to the humor that pervades the book. With the help of his two apocryphal characters, Machado can extend himself into any area he chooses without seeming presumptuous. Abel Martín constitutes a kind of neutral corner from which the poet can theorize and speculate in the territory of philosophy, and Juan de Mairena, who more closely resembles Machado himself, permits him to express an opinion in areas where poetry has no direct access.¹ Through Abel Martín and Juan de Mairena, Machado can express his own ideas and at the same time consider them from the viewpoint of a disinterested observer. Viewing the world from such a detached position, Machado is able to see the humorous aspect of things which he would probably take seriously if he were directly involved in them. "Try for a moment," says the French philosopher Henri Bergson, "to become interested in everything that is being said and done; . . . in a word, give your sympathy its widest expansion: as though at the touch of a fairy wand you will see the flimsiest of objects assume importance, and a gloomy hue spread over everything. Now step aside, look upon life as a disinterested spectator: many a drama will turn into comedy."²

From the very beginning of the *Cancionero apócrifo* there is an ironic tone which continues throughout the book. In the prose, the irony is at times evident, as when Machado is speaking of Abel Martín's poems and says that they appear so simple and so clear that even the "señoras" of

¹ Segundo Serrano Poncela, *Antonio Machado, su mundo y su obra* (Buenos Aires, 1954), pp. 210-212.

² "Laughter," in the collection *Comedy* (New York: Doubleday, 1956), p. 63.

the day thought they understood them better than he did himself.³ On other occasions it is more implicit, as, for example, in the dialogue between Juan de Mairena and Jorge Meneses about the "máquina de trovar," in which Machado satirizes poets who try to write poetry by means of a mechanical array of images (pp. 404-410). In the poetry of this book, Machado is at first content just to cite occasional stanzas with a certain implicit irony. By the time he reaches the section entitled "Consejos, coplas, apuntes," however, his humor has become an integral part of the poetry itself.

As we study this poem in detail, we find that it has a twofold purpose: it is an illustration of Machado's theory that all reasoning should adopt the fluid form of intuition,⁴ and at the same time it defines the role that the erotic object plays in the metaphysics of the apocryphal Abel Martín.⁵ Nevertheless, the first few stanzas seem to be pure nonsense:

Tengo dentro de un herbario
una tarde disecada,
lila, violeta y dorada.
Caprichos de solitario.

Y en la página siguiente,
los ojos de Guadalupe,
cuya color nunca supe.

Y una frente . . .
Calidoscopio infantil.
Una damita, al piano.

Do, re, mi.
Otra se pinta al espejo
los labios de colorín.

Y rosas en un balcón
a la vuelta de una esquina,
calle de Válgame Dios. (pp. 369-370)

The poet is trying to surprise his reader with a mixture of incongruous images. But it is precisely here that Machado achieves the main object of wit, that is to say, these images constitute an intellectual and imaginative shock. If reason adopts the form of intuition, then these seemingly unrelated memories which flood the poet's mind are not so illogical as

³ Antonio Machado, *Obras* (México, 1940), p. 360. Future references to this book will be cited within the text.

⁴ Serrano Poncela, *op. cit.* See the section "Lógica de razón y lógica de corazón," pp. 64-69.

⁵ Ramón de Zubiría, *La poesía de Antonio Machado* (Madrid, 1955). See "Realidad y representación de la amada," pp. 126-132.

Humor in Antonio Machado

they appear at first glance. The humor of these stanzas is not an end in itself but serves to illustrate and clarify the author's theory. The incongruity of the images awakens the reader and induces him to penetrate the poet's thought.

Machado again uses humor to clarify his metaphysics in the sonnet "Al gran Cero." The "great Zero" to which the poem is dedicated is the world, and in the sonnet the poet describes God's creation of the world which, to him, is "la nada," nothingness. The first intellectual shock comes from the thought that God should have worked to make "nothingness." Again, an incongruous idea which surprises the reader. Then, still ironic, Machado adds the phrase "*Fiat umbra!*" instead of the customary "*Fiat lux,*" and says immediately afterwards that human thought burst forth: human thought is said to have begun as darkness. The poet continues with still another image, this time of the world as a hollow and void egg or sphere. Here, Machado's skepticism provides the basis for his humor. The poet believes in God, "*el Ser que se es,*" as the only Absolute Being. In contrast with orthodox theology, he believes that nothing that exists can be God's work. For that reason, God is the creator of nothingness, and neither the world nor human thought really exists.

Also a product of the poet's skepticism is the poem which begins the part of the *Cancionero apócrifo* attributed to Juan de Mairena entitled "Mairena a Martín, muerto" (pp. 386-388). The opening verses give it a light tone which seems a little out of place in an elegy:

Maestro, en tu lecho yaces,
en paz con Ella o con El . . .
(¿Quién sabe de últimas paces,
don Abel?)

As the poem continues, we find that it is through the sudden juxtaposition of ideas that Machado achieves a humoristic effect. For example, we do not expect the image

. . . y el mazo suena
que en la fragua de un instinto
blande la razón serena.

because it transports us very suddenly from a material world of bells and streets to a metaphysical world. In the following stanza he mentions the "logos variopinto," which is anchored "en agua y viento," and he presents to us the incongruous idea that this is

buen cimientio
de tu lírico palacio.

And at the end he refers to "amor bizco" which, Machado himself tells

us, has a quadruple meaning: anecdotal, logical, aesthetic, and metaphysical (p. 388). Also in his commentary, the poet tells us that the final stanzas, which he does not quote, are ironic. "En las últimas estrofas," he says, "el sentimiento de piedad hacia el maestro parece enturbiarse con mezcla de ironía, rayana en sarcasmo. Y es que toda nueva generación ama y odia a su precedente. El elogio incondicional rara vez es sincero" (p. 388).

In spite of the slightly depreciative manner in which he treats Abel Martín in the poem just discussed, the last hours of the apocryphal teacher preoccupy Machado, and he tries to understand what they might be like. In the poems "Últimas lamentaciones de Abel Martín" and "Muerte de Abel Martín," instead of being interested in life after death, the concern of orthodox religion, Machado tries to understand the anguish which time and its intangibility produce, a theme which also preoccupied his favorite poet Jorge Manrique and the French poet François Villon. Along with them, he realizes that time always scoffs at everything actual and finite. The irony of these poems, which are at once metaphysical and sentimental, stems from this "ubi sunt" theme. The poem "Últimas lamentaciones de Abel Martín" begins with a stanza which points out the transition of time:

Hoy, con la primavera,
soñé que un fino cuerpo me seguía
cual dócil sombra. Era
mi cuerpo juvenil, el que subía
de tres en tres peldaños la escalera.

The poet then emphasizes what he has just said with a fantastic, jesting conversation:

—Hola, galgo de ayer.

.....
—¿Tú conmigo, rapaz?

—Contigo, viejo.

Later, he presents the problem again, this time in metaphorical terms:

La ausencia y la distancia
volví a a soñar con túnicas de aurora;
firme en el arco tenso la saeta
del mañana,, la vista aterradora
de la llama prendida en la espoleta
de su granada. (pp. 411-412)

The ingenious comparison of time to a lighted hand grenade demonstrates the terror that the passage of time holds for the poet.

In the poem "Muerte de Abel Martín" Machado summarizes his at-

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titude toward time in a phrase which he attributes to Abel Martín himself: "Quien se vive se pierde. . . ." In spite of the poet's preoccupation with the transition of time, which can only end in death, death itself does not frighten him. Although it treats of a very serious moment, there is a certain humor in the stanza describing Abel Martín's last hour:

Y vió la musa esquiva,
de pie junto a su lecho, la enlutada,
la dama de sus calles, fugitiva,
la imposible al amor y siempre amada.
Díjole Abel: Señora,
por ansia de tu cara descubierta,
he pensado vivir hacia la aurora
hasta sentir mi sangre casi yerta.
Hoy sé que no eres tú quien yo creía;
mas te quiero mirar y agradecerte
lo mucho que me hiciste compañía
con tu frío desdén.

Quiso la muerte

sonreír a Martín, y no sabía. (p. 436)

There is tenderness and sincerity in the way in which don Abel addresses Death. But at the same time that he is being tender, Machado is also alert enough to introduce such conceits as the description of Death as "la imposible al amor y siempre amada" and don Abel's thanking Death for "lo mucho que me hiciste compañía con tu frío desdén." Bringing in a touch of humor at such a crucial point keeps the poem from being overly sentimental, and illustrates the command that the poet has over his subject.

The high point of the *Cancionero apócrifo* is the long poem "Recuerdos de sueño, fiebre y duermivela," in which Machado, following Dante, has written of a voyage to the underworld. Humor enters here, as on other occasions, to make precise and to intensify the ideas that the poet wishes to convey to the reader. The poem begins with a series of incongruous and fantastic images. We are entering an unreal world, but not a world of dreams. The poet awakens us with the juxtaposition of things which are apparently unrelated.

Esta maldita fiebre
que todo me lo enreda,
siempre diciendo: ¡claro!
Dormido estás: despierta.
¡Masón, masón!

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Los torres
bailando están en rueda.
Los gorriones pían
bajo la lluvia fresca.
¡Oh, claro, claro, claro!
Dormir es cosa vieja,
y el toro de la noche
bufando está a la puerta.
A tu ventana llego
con una rosa nueva,
con una estrella roja
y la garganta seca.
¡Oh, claro, claro, claro!
¿Velones? En Lucena.
¿Cuál de las tres? Son una
Lucía, Inés, Carmela;
y el limonero baila
con la encinilla negra.
¡Oh, claro, claro, claro!
Dormido estás. Alerta.
Mili, mili, en el viento;
glu-glu, glu-glu, en la arena.
Los tímpanos del alba.
¡qué bien repiquetean!
¡Oh, claro, claro, claro!

Having roused us with the conceits of these introductory stanzas, the poem moves on rapidly with a description of the voyage to the inferno in which there are several humorous passages. For example, we learn that the protagonist is to be hanged when he says:

Pero a un hidalgo no
se ahorca; se degüella,
señor verdugo.

A few lines later the hanging is referred to as "trato de cuerda" and then as "el palo seco, y su corbata hecha." These sayings come from popular tradition, to which Machado resorts often for a humoristic effect. A little farther on we receive an imaginative shock from the juxtaposition of dissimilar objects when he has a *lark* and the *day* depend on the same verb:

De encinar en encinar
saltan la alondra y el día.

We pass now through a short period of optimism which soon ends in

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disillusion—disillusion which the author presents in jesting, ironic verses:

¡Qué fácil es volar, qué fácil es!
Todo consiste en no dejar que el suelo
se acerque a nuestros pies.
Valiente hazaña, ¡el vuelo!, ¡el vuelo!, ¡el vuelo!
¡Volar sin alas donde todo es cielo!
Anota este jocundo
pensamiento: parar, parar el mundo
entre las puntas de los pies,
y luego darle cuerda del revés,
para verlo girar en el vacío,
coloradito y frío,
y callado—no hay música sin viento—.
¡Claro, claro! ¡Poeta y cornetín
son de tan corto aliento! . . .
Sólo et silencio y Dios cantan sin fin.

Again the humor comes from his skepticism, for "la ironía es nuestra manera de sabernos insignificantes y dejados de la mano de nuestras creencias religiosas."⁶

When he is about to descend into the inferno, he shows once more that he is not afraid of death. The entire conversation between the protagonist and Caronte is humorous, especially the admission that "Ahorcóme un peluquero," and Caronte's disdainful comment: "Todos pierden memoria en este clima." Moving on to the last sections of the poem, which treat of the rapid voyage through the inferno, from time to time humor alleviates the tension, as in the false courtesy of

Usted primero

¡Oh, nunca, nunca, nunca! Usted delante.
or in the incongruity of

Yo traigo un do de pecho
guardado en la cartera.

Another intellectual shock comes from the sudden change from adverb to adjective in the lines:

¡Claro, claro! Y siempre clara,
le da la luna en la cara.

And in the final stanza we find another ingenious concept in the metaphorical expression:

Si la madeja enredamos

⁶ Bernardo Gicovate, "El testamento poético de Antonio Machado," *PMLA*, LXXI (March, 1956), 48.

con esta fiebre, ¡por Dios!,

Ya nunca la devanamos.

(pp. 416-426)

It is in this poem that Machado's humor reaches its culmination. From a few scattered examples in the poetry preceding the *Cancionero apócrifo*, humor has gradually gained in importance until here, in "Recuerdos de sueño, fiebre y duermivela," it is instrumental in giving him authority over a difficult subject. Seen within a narrower perspective, the defects of the world which Machado observes and comments on in this and in other poems would result in tragedy. It is for this reason that his humor has to come from his skepticism. He cannot be a believer and a humorist at the same time. Orthodox religion is always serious because it aspires to an existence beyond mortal life and because it is not interested in the defects of the present world. Criticism, and therefore humor, belongs to those who wish to better the world and not to those who are content to accept it as it is. Machado's view of the world is too broad for him to feel that this life is tragic and for him to be bothered with immortality.

In addition to the irony which stems from his skepticism, humor in Machado's poetry takes the form of wit. In the first place, his humor has the purpose of clarifying, making precise, or intensifying his thoughts. In addition, it exists solely in the realm of ideas and is achieved through surprise, through the sudden juxtaposition of words or ideas. Wit is a product of maturity. It was not until the end of his career, when he had reached the culmination of his faculties, that Machado was capable of this intellectual form of humor.

University of Oklahoma

Saint-Exupéry and Fascism

Many of Saint-Exupéry's readers have accused him of having had Fascist tendencies. While the charge is serious and demands qualification, it cannot be denied that Saint-Exupéry did formulate an authoritarian political and social doctrine in his writings. From *Vol de nuit*, with its powerful central figure of Rivière, to *Citadelle*, in which the stern Berber chief is easily seen to be Rivière's counterpart, the author develops a concept of human life that is distinctly anti-democratic, according to the usually accepted definition of the term. Indeed, the fully developed political and social doctrine in *Citadelle* is remarkably similar to the official doctrine expounded by Mussolini, Rocco, Gentile, and other Fascist spokesmen.¹ How similar the two doctrines actually are on a variety of fundamental points, not all of Saint-Exupéry's critics are prepared to admit. By the simple procedure of comparing certain passages from the writings and speeches of Fascist theoreticians with those from *Citadelle*, one can be induced to believe that Saint-Exupéry had read such works and employed not only their concepts and arguments, but their terminology and phraseology as well. Interesting as such comparisons are, they would be too lengthy to make here in the form of a series of quotations. Besides, they cannot be used to prove conclusively that there is any question of direct influence involved.

But comparison can be made here of the basic doctrinal tenets which the Fascists and Saint-Exupéry upheld in common. The doctrines of both are founded on the thesis that man *per se* is unimportant, that he has value only as an integral part of a group to the interests of which he must sacrifice his naturally selfish inclinations and motivations. It is only as part of the group that he can achieve plenitude of being and a true sense of accomplishment in his activities. Consequently, the only genuine happiness possible is that which comes from the acceptance and execution of communal duty. If identification with the group is complete, one enhances one's own well-being by contributing to the welfare of all. From such identification, there arises a group dynamism which is not a mere aggregate of the vitalities of individual endeavors. Saint-Exupéry continually points out that the whole is never a sum of its

¹ As a basis for comparison with *Citadelle* (Paris: Gallimard, 1948), the following works are suggested: Giovanni Gentile, "The Philosophic Basis of Fascism," in *Foreign Affairs*, VI (January 1928), 290-304; Benito Mussolini, *Fascism, doctrine and institutions* (Rome: Ardita, 1935); Alfredo Rocco, "The Political Doctrine of Fascism," in *International Conciliation*, No. 223 (October 1926), 393-415.

parts, and one of his favorite images in this respect is the cathedral. The cathedral is not equal to the sum of all its stones separated and laid out on the ground. The cathedral is composed of stones which are in a certain relationship to one another. The cathedral, therefore, is primarily "structure," and, as such, it gives meaning to its component parts which are individually endowed with a function. (Duty, responsibility, and sacrifice are the equivalents of function in the human context.) For the Fascists, the *fascies* symbolized the co-ordination and strengthening of forces in a functional relationship born of structure. Mussolini had this to say on the subject: "Far from crushing the individual, the Fascist State multiplies his energies, just as in a regiment a soldier is not diminished but multiplied by the number of his fellow soldiers."²

Since the group allegedly transcends the individuals which compose it and is endowed with a qualitative dynamism which cannot be explained in quantitative terms, it follows that devotion and sacrifice to the group, strengthened by tradition and a sense of mission, are viewed as forces which give man a significant direction — one which leads him to a higher, more spiritual life. According to both doctrines, identification with the group can demand the death of an individual in order to preserve the group or its values, and the individual will die willingly because by giving up his life he achieves permanence in the people or things for which he has sacrificed himself. Saint-Exupéry's term for the process of identification (or multiplication of being) and the achievement of permanence is "exchange." The Fascist concept of duty and sacrifice is identical to it.

Paradoxically, both the Fascists and Saint-Exupéry laud liberty, but liberty as they understand it is quite alien to the usual concept of liberty in a democracy, which may be formulated as the right to pursue personal goals so long as such activity does not infringe upon the similar right of others. According to the Fascists and Saint-Exupéry, liberty must mean freedom to realize one's full potentialities, but since they can be realized only in the context of the group, one is not free to pursue distinctly personal goals of any kind. The only goals that can exist are those of the group. By identifying himself with the group, the individual shares in these goals. The concept of mutual "engagement" plays a significant role here. No action of any kind can fail to affect others, since everybody is an integral part of an organic whole, the life and vitality of which is dependent upon the utmost effort and sacrifice of

² Mussolini, *op. cit.*, pp. 29-30.

the individuals which compose it. Man must be constrained to perform sacrifices, and it is only through constraint that he enjoys true liberty. Constraint and liberty are not antagonistic concepts but merely two necessary aspects of a single one. Here, in the interest of clarity and to show one instance of strikingly parallel thought, it would be best to let Saint-Exupéry speak for himself:

Je n'ai point compris que l'on distingue les contraintes de la liberté. Plus je trace de routes, plus tu es libre de choisir. Or chaque route est une contrainte car je l'ai flanquée d'une barrière. Mais qu'appelles-tu liberté s'il n'est point de routes entre lesquelles il te soit possible de choisir? Appelles-tu liberté le droit d'errer dans le vide? En même temps qu'est fondée la contrainte d'une voie c'est ta liberté qui s'augmente.

Or, de l'une à l'autre la différence réside d'abord en l'obligation, comme du salut au roi. Qui veut monter dans une hiérarchie et s'enrichir, d'éprouver plus, prie d'abord qu'on le contraigne. Et les rites imposés t'augmentent. Et l'enfant triste, s'il voit jouer les autres, ce qu'il réclame d'abord c'est qu'on lui impose à lui aussi les règles du jeu qui seules le feront devenir. Mais triste est celui-là qui écoute sonner la cloche sans qu'elle exige rien de lui. Et quand chante le clairon tu es triste de ne point devoir te mettre debout, mais tu le vois heureux celui-là qui te dit: j'ai entendu l'appel qui est pour moi et je me lève. Mais pour les autres il n'est chant de cloches ni de clairons et ils demeurent tristes. La liberté pour eux n'est que liberté de ne point être.³

Let us compare the foregoing with a Fascist theoretician's statement on liberty: The *Duce* of Fascism once chose to discuss the theme of "Force or Consent?"; and he concluded that the two terms are inseparable, that the one implies the other and cannot exist apart from the other; that, in other words, the authority of the State and the freedom of the citizen constitute a continuous circle wherein authority presupposes liberty and liberty authority. For freedom can exist only within the State, and the State means authority. But the State is not an entity hovering in the air over the heads of its citizens. It is one with the personality of the citizen. Fascism, indeed, envisages the contrast not as between liberty and authority, but as between a true, a concrete liberty which exists, and an abstract, illusory liberty which cannot exist.⁴

The Fascist and Saint-Exupéry explicitly deny the necessity of imposing constraints through police action. They claim that man can acquire self-discipline — a matter of the heart as well as of the mind — through indoctrination and by living the "new life" which liberates him from selfish materialism.

The role of the State as the group which subsumes and incorporates within itself smaller groups is of great importance in the doctrines under discussion. The State is not viewed as a negation of the groups which

³ Saint-Exupéry, *op. cit.*, pp. 222-223.

⁴ Gentile, *op. cit.*, p. 303.

compose it. Rather, it supposedly unifies and co-ordinates them and endows them with greater purpose. The family and labor associations, for example, draw their ultimate significance from the State just as the individual draws primary significance from these smaller groups.

The foregoing characterization of the doctrinal features to which the Fascists and Saint-Exupéry both subscribe makes them sound quite noble and worthy — as, indeed, they very well may be in theory. The Golden Rule is implicit throughout, for such a rule cannot operate without mutual identification and a common consciousness in a society. It is not surprising, therefore, that many people can gain inspiration by reading Saint-Exupéry's works and yet not feel that they are incipient Fascists.

Lest the reader feel at this point that Saint-Exupéry was, indeed, a Fascist, it must be noted that his doctrine parts ways with Fascist doctrine when the latter oversteps its professedly noble bounds and when, in some respects, it never quite reaches them. Of such excesses and sins of omission, we find no evidence whatever in Saint-Exupéry's life and writings. A point of utmost significance is that he steadfastly refused to concede that ends justify means. The Fascists loudly proclaimed that they did; and by acting on that principle, they lost sight of their ends and committed the most grievous crimes against humanity. Means eventually replaced ends — a danger of which Saint-Exupéry was well aware:

On fonde ce que l'on fait et rien de plus. Et si tu prétends, poursuivant un but, tendre vers un autre, et qui diffère du premier, celui-là seul qui est dupe des mots te croira habile. Car ce que tu fondes, en fin de compte, c'est ce vers quoi tu vas d'abord et rien de plus. Tu fondes ce dont tu t'occupes et rien de plus. . . . Car on ne biaise point avec la vie. On ne trompe point l'arbre: on le fait pousser comme on le dirige. . . . Et si je fais la guerre pour obtenir la paix, je fonde la guerre. La paix n'est point un état que l'on atteigne à travers la guerre. . . .⁵

Saint-Exupéry detested and condemned war, but the Fascists made it a cardinal point in their doctrine and maintained that it alone was able to bring human energy and sacrifice to their highest pitch. Saint-Exupéry did not limit his doctrine to national boundaries. He envisaged humanity or a world brotherhood as the ultimate group with which the individual could identify himself. Furthermore, he proclaimed that such a brotherhood would draw its ultimate significance from God, "la commune mesure de l'un et de l'autre . . . le nœud essentiel d'actes divers."⁶ The Fascists, to the contrary, could see no further than the national state, which to them was the final recipient of all action. They expressly

⁵ Saint-Exupéry, *op. cit.*, pp. 77-78.

⁶ *Ibid.*, p. 531.

Saint-Exupéry

rejected the concept of international brotherhood, since they felt that it was inimical to national vitality. They tolerated God only because it was expedient to do so in a predominantly devout Catholic country.

One further question remains to be examined: the role of the leader in the two doctrines. We know that dictatorship is an essential feature of Fascism. The dictator is a person who, because of his supposedly clear conception of the exigencies of the state, his magnetic personality, and his powerful will, is presumed to be particularly suited to rule the collective destiny of his fellow countrymen. That such an infallible—and incorruptible—person could ever be found is extremely dubious. The history of dictatorships is a sad one, and however hard-pressed man may be for a solution to his problems, he must heed the past and profit by its lessons. It is for this reason that Saint-Exupéry's concept of the absolute ruler causes us consternation, even though we may admire his doctrine in every other way. However, more Americans than Frenchmen are perturbed by such a concept. The idea of having a "strong man" in power has appealed to a large number of Frenchmen ever since the Napoleonic era.

By taking this understandable fact into consideration along with the fact that Saint-Exupéry wrote his later works in exceedingly troubled times when competent leadership in France was totally lacking and sorely needed, it is not difficult for us to understand his desire for an authoritarian regime. Then, too, we must not forget the significance of Saint-Exupéry's training as a commercial pilot. Rigidly authoritarian and hierarchical—we have only to think of Rivière, a thinly disguised Didier Daurat—the airlines molded strong and dedicated men who derived a superior sense of accomplishment and unity from their assigned tasks. If the authoritarian system could work beneficially on that level, could it not presumably work also on the national level? Apparently Saint-Exupéry thought that it could.

It is thus clear that in purely ideological terms Saint-Exupéry espoused a number—though by no means all—of the important tenets of the Italian brand of Fascism. Nevertheless, his refusal to subordinate ends to means, his hatred of war, and his vision of an ultimate universal brotherhood in God combine to prevent one from branding him with the odious name of Fascist. Moreover, the actual events of his life, culminating in his death on an aerial mission for the Free French forces in 1944, make such a stigmatization even more unjustified. So, even if in its entirety Saint-Exupéry's doctrine possesses inherent dangers, a goodly measure of sympathetic understanding should not be denied it.

University of Colorado

“Überfremdung” and “Nachwuchs” in the German Theater Today

The phenomenon of “Überfremdung” and that of the dearth of new talent in the German theater of today may have some relation one to the other. Let us first consider the degree of the imputed “Überfremdung.” In 1949-1950 Carl Zuckmayer was reported to be “der meist gespielte deutsche Dichter,” but for the years 1948-1950 next to *Hamlet*, Priestley’s *Ever Since Paradise* and Coward’s *Blithe Spirit* were the most popular plays. In 1951-1952 the order of popularity was Patrick’s *Das heisse Herz* [*The Hasty Heart*], Schiller’s *Wilhelm Tell*, Herbert’s *Wolken sind Überall* [*Once in a Blue Moon*], Götz’s *Dr. Med. Hiob Prätorius*. In 1955-1956, Patrick’s *Das kleine Teehaus* was played on fifty stages and continued its success the following season. Under the heading “Was spielen die deutschen Theater?” the *Frankfurter Allgemeine Zeitung*, 24 Nov. 1954, reported: “Im Schauspiel 267 deutschsprachige Werke 337 Ausländern gegenüber.”

In Vienna, as might be expected, the foreign element was more in evidence than in Germany. The Akademie Theater in 1952-1953 offered 71 foreign and 41 German plays. Of the foreign plays, 19 were French, 17 British, and 12 American; Berlin, 1946-1948, offered 34 British and 27 American plays; Munich, 1946-1951, 16 American and 8 British. Probably most of the above counts are incomplete.

East Berlin recently has drawn no curtain of any kind against western plays as such. In their repertoires are to be found names of Abbot and Holm, Barrie, Beckett, Bridie, Coy, Fry, Henry James, Kingsley, Miller, Odets, O’Neill, Priestley, Saroyan, Steinbeck, van Druten, Wilder, and Wolfe.

Among the British authors who have contributed to the German repertoires from 1946-1954 are Shaw with 16 plays, Coward with 11, Maugham with 7, Fry and Priestley with 6 each, Eliot and Rattigan with 5 each. Among the Americans we may note O’Neill with 10 plays, Tennessee Williams with 8, Saroyan with 4, Elmer Rice, Patrick, and Maxwell Anderson each with 3. At least 117 British and American playwrights were represented in these years, and French dramatists vied with them in popularity. Next in order seem to have been all Scandinavian authors taken together, followed by Spanish, Italian, and ancient Greek dramatists.

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A slight predominance of foreign authors would not in itself justify the term "Überfremdung." It might well be called laudable cosmopolitanism. It was not the large number of foreign plays that crowded new German talent from the stage, but it was rather the remarkable theatrical successes of many of them that justify the word.

It is obvious that these observations are strictly quantitative. For evaluations of quality we may safely trust the German critics. They are not too indulgent toward German authors and bear no ill will toward their foreign competitors. Their criticism may be found in almost overwhelming abundance at the Theater Institut in Hamburg. This organization subscribes to all the important newspapers of the important theatrical centers in Germany. It clips out the reviews of the dramas and files them chronologically in cartons devoted to the different cities. The approximate number of criticisms for the period 1945 to 1951 was 5000. A separate file is kept for the most prominent stage writers of the time with cross references to the main collection. Among the authors thus singled out are: Eliot, Fry, Coward, E. Williams, Morgan; Claudel, Anouilh, Giraudoux, Cocteau, Sartre; Miller, Williams, Steinbeck, Saroyan, O'Neill.¹ There is a similar but less productive Institut in Vienna for the Austrian scene, and for East Germany one should visit the collection in East Berlin. However, the Hamburg collection does not entirely exclude East Berlin.

After the period of destruction had been ended, almost the first group to resume activity was the theater guild. The most obvious difficulty was the lack of an uninjured stage. The actors went out into the Grunewald, gathered rushes, and with a high disregard for fire risks, wove them into curtains. Nails cost many cigarettes, but some could be salvaged from ruined buildings. Actors fainted from hunger at rehearsals. This was regarded as a commonplace. The occupation forces worked in harmony with one another at the earliest stage in Berlin and often lent their equipment to the actors. Between 1946 and 1949 the American forces sponsored the translation of some sixty recent American plays. In Berlin the first novelty to be presented was *Nathan der Weise*. Other cities under like hindrances resumed their activities, and the beginning of a new heroic period of the stage seemed to be dawning. Many months may have elapsed before it was recognized that something was lacking—namely, new plays by new German authors.

For the second time in the century the German theater had to reconstruct its repertoire. It is worth while to compare the situation in 1918

¹ The recent essay by Horst Frenz: "Eugene O'Neill in Deutschland," *Euphorion*, L (1956), 307-327, was based in good part on this collection.

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with that of 1945. During the first war, plays from hostile countries were also banned from the stage. Of British authors, only "Unser Shakespeare," the Irishman Shaw, and Brandon Thomas, the author of *Charley's Aunt*, were admitted. After the war there were recent plays by Shaw, St. J. Irvine, Yeats, James Joyce, Galsworthy, and Lonsdale. America contributed plays by Eugene O'Neill, Elmer Rice, Maxwell Anderson, and some Broadway hits: *Front Page*, *The Trial of Mary Dugan*, *Broadway*, and *Abie's Irish Rose*. Yet one could scarcely speak of "Überfremdung" because of the abundance of native talent. To mention only a few German authors, there were Paul Ernst, Werfel and Toller, Brecht and Unruh, Max Mell and Reinold Sorge, Eulenberg, Sternheim, Schönherr, Hofmannsthal, Bahr and Schnitzler, Bruno Frank, George Kaiser, Walter von Molo, Gerhart and Carl Hauptmann.

To be sure, Germany today is not without notable playwrights, but the list is by no means so impressive as in 1918. Carl Zuckmayer occupies the first place, closely followed by the late Bert Brecht. Curt Goetz, a sort of German Noël Coward, continues to produce lively and entertaining conversation pieces. Hermann Billinger continues his concoctions of "Blut und Boden" folklore, superstition, and dialect; but tastes have changed, and one critic demanded: "Warum schreibt Billinger keine brauchbaren Stücke mehr?" Bernt von Heiseler continues to write good verse drama appreciated by a limited public. Weisenborn and Hochwälder are still active. This is a varied list, but the authors named have one thing in common: All had established themselves before the *Machtergreifung* and continued their efforts during the days of National Socialism, some like Weisenborn writing under pseudonyms, and others writing in exile. Dürrenmatt's plays are also popular in Germany, but he, like Hochwälder, is a Swiss citizen.

After 1945, therefore, a young dramatist had to compete with a backlog of almost a decade of English, French, and American drama, regarding which the public was curious, and it so happened that in these countries the drama had flourished of late. He also had to compete with a competent group of native elders. Then there was another element easily overlooked but creating a third severe competition, namely, that of the German classics, new to the rising generation, to the oldest generation like a rising Atlantis, or like the return to childhood, and, in their unadulterated form, new to the middle generation.

Obviously the directors had a superabundance of sound and successful plays to choose from before the question was heard: "Wo bleibt der Nachwuchs?" Young dramatists had a ready answer: Disappointed contenders charged that the directors, relying on successful plays from

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abroad, returned their manuscripts unread. Efforts were made to give young authors a hearing. Prize competitions were instituted with the promise of production of the winning play. More effective still was the undertaking of the theaters belonging to the "Bund" to present each year three plays by three as yet undiscovered German dramatists. This was as fair a challenge as could be offered. These efforts were not wholly without results. A play by Margareta Hohoff, *Die Legende von Babie Doly*, which had been rejected by 41 theaters was accepted and played in Munich in the Theater am Brunnenhof in 1952, where it won 46 curtain calls at the "Uraufführung." Possibly local pride played at least a minor role. The author was a teacher at the Mädchengymnasium. It concerns itself with the thoughts of a group of men condemned to die the next hour. It does not appear to have a promising theatrical action. Nor does it seem to have been successful elsewhere.

On the other hand the competition for honors led to several fiascos. In one city all three of the plays selected were hooted down by the audience. *Das spanische Dreieck* was one of the few moderate successes. The "Dreieck" consisted of Don Carlos, the King, and Elisabeth. The play has a compelling first act but never rises to its first level again. It does not appear that any promising young dramatist has been discovered with the aid of the best possible encouragement. To present to the public his unripe drama does him rather a disservice. One critic replies to the disappointed authors: "Aber es ist umgekehrt . . . Mit Ausnahme von Zuckmayer, Bruckner, Hochwälder, Dürrenmatt, Frisch und ganz wenigen anderen, werden die deutschen Autoren von heute nur deswegen gespielt, weil sie deutsche Autoren sind."

What is the cause of the present dramatic sterility in Germany? One possibility suggests itself: The continental theater is a closely-knit guild. It sees no merit in amateur efforts. It may take years of drudgery from a "Dienstmädchen" walk-on, upwards, before an actress has the necessary theatrical training and the ripe experience in life to be deemed qualified to play the role of a Juliet. The renaissance — or rather the naissance — of the American drama began in the Provincetown Waterfront Theater. Many of our most successful dramatists have trained in local groups, in university drama courses, or in summer theaters. Perhaps but few successful dramas are the product of these efforts, but there prospective dramatists have learned the rudiments of their art and later have moved into larger fields. They have learned the first rule of the drama, never for a moment to bore the audience, for in that moment the illusion is dispelled. We probably have our hundreds of amateur groups, in good measure because of the lack of

a subsidized theater. This is not meant as an argument against a state theater, but it is an ironic fact that the professional theaters of Germany, which look with such condescension upon amateur undertakings, draw to so large an extent upon American men of the theater, many of whom began as amateurs. Another passing thought occurs at this point: It is just possible that the education in their early youth, of the men who are in their twenties and thirties today in Germany, was not of such a nature as to encourage the free play of their imagination.

On the whole it would seem that the real or supposed "Überfremdung" is only slightly the cause of the present sterility of the German drama. It may even be, to a greater extent, the result. Perhaps there is no relation whatever. Dramatic periods have their "Blütezeit" and their "Verfallzeit." Sometimes they are simultaneous with national success — the Elizabethan period — and sometimes not — the German Classic period. In short, they are unpredictable.

We can end on a more optimistic note. Receptivity of forces from without is itself a sign of national health. Whether or not it leads to creative activity depends chiefly on the accident of congeniality. Most of the long list of names noted above are destined to be forgotten. At least four French names will be long remembered. The plays of Galsworthy and Lonsdale in England, of Saroyan, Steinbeck, and Tennessee Williams in America are too deeply imbedded in their own soil to take deep root elsewhere. T. S. Eliot is listened to with more respect than understanding. The atmospheric plays of Christopher Fry are evanescent and scarcely imitable.

Were one to predict that any one of those yet living might have a permanent effect in Germany, it would be Thornton Wilder. *Our Town* and *The Skin of Our Teeth* [*Wir sind noch einmal davon gekommen*] are quite different plays, but they have in common that they look upon the world *sub specie aeternitatis*. The wonder is that the latter play was not written by a German, but it is by way of becoming as German as Shakespeare. Only the Germans have seen it in its proper setting — played outdoors before a mass of ruins. The spectators sitting there with collars turned up, and sheltered by robes if they had them, knew the misery of human life, but also could feel themselves exalted as actors in a timeless world drama. In America, said one critic, rightly or wrongly, the play was looked upon "wie ein gesellschafts-kritischer Scherz, wenn auch mit tieferer Bedeutung," in Germany as "etwas unendlich Ernsthafteres; nämlich ein prophetisches Gedicht von beklemmender Zielsicherheit, eine Schau des sich in der Geschichte entfaltenden Bösen und des von Mal zu Mal näherkommenden Unterganges." It was

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a play, "dessen Seelenlage in dem von Grauen der Apokalypse geschüttelten Nachkriegsdeutschland eine viel echtere Resonanz als drüben finden konnte."²

Another critic wrote: "Vielleicht gibt uns der tiefste Sinn, der in der modernen amerikanischen Dramatik von Wilder bis Ardrey und von Osborn bis Behrmann liegt, eine Lösung: Das Leben ist schwer, das Leben ist auch schön; man muss den Kampf aufnehmen, muss resignieren können und zuletzt doch ja sagen zu ihm. Ist das nicht eine Einstellung, ist das nicht ein Geist, die heute in unsern Theatern wirklich leben und aus ihnen sprechen müssten?"³

University of California, Berkeley

² Wolfgang Schimming in *Der Theater-Almanach*, München, II (1947), p. 307.

³ Ulrich Seelmann-Eggebert in *Der Theater-Almanach*, München, II (1947), p. 358.

The Picaresque Philosophy in "Guzmán de Alfarache"

Mateo Alemán¹ has been referred to as the embittered philosopher by one of his commentators.² Although Alemán is far from being a systematic philosopher, it may be said that a consistent vision of life and the world sustains his novel *Guzmán de Alfarache*. In some passages, in fact, one notes a certain conscious preoccupation with problems of a philosophical nature.

In *gnosiology*, for example, the picaresque hero seriously questions the validity of human knowledge. In a century which years later was to produce such works as *La vida es sueño* (1635) and the *Discourse on Method* (1637), Guzmán seems to take pleasure in dramatizing human error. Likewise in the novel the contrast between reality and appearance is given dramatic realization. Everywhere we find the pseudo-savant, the pseudo-hidalgo, pseudo-beauty, the false friend. The picaresque hero is even aware that "hasta las piedras nos engañan," and that "aun nuestros más bien trazados pensamientos" lead us into error. "No hay prudencia que resista al engaño."

In seriously questioning the limits of human reason, the *pícaro* has adopted a position which anticipates — be it in a rudimentary fashion — the Cartesian method (promulgated four decades later) and the Kantian thesis of the *Prolegomena to Any Future Metaphysics*. There is, however, this difference: Guzmán, who does not philosophize systematically, adopts the extreme negative conclusion, and, in the face of irremediable human error, finds refuge in the superior teaching of revealed truth.

Our picaresque hero, who has taken courses in philosophy at Alcalá, is familiar with the canons of traditional logic, and so, at the very beginning of the book, he anticipates the possible objection of "no proceder de la definición a lo definido."³ Along with this, in some cases, the Stagirite is cited as an authority: "Y así debió de ser en todo tiempo, pues Aristóteles dice que el mayor daño que puede sobrevenir a la República es la venta de oficios." (An idea expressed in several passages of Aristotle's *Politics*.)

¹This article was translated by N. Perella, University of California, Berkeley.

²In the prologue by J. Saura Falomir, *Ediciones Castilla* (Madrid, 1953), p. 27.

³The edition by Gili Gaya in *Clásicos castellanos* (1942), vol. I, p. 48, line 11. Quotations from Alemán's novel as they appear in the body of this article are all taken from this edition.

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In the field of *ethics*, Guzmán begins by postulating the sinful nature of man. In this, of course, he is on common ground with many passages of the Holy Scripture. Man is a sinner, a hopeless sinner: "Y si fueras capaz de *desengaño*, sólo con volver la vista hallarías tus obras eternizadas, y desde Adán reprobadas como tú" (V, 3, line 22).⁴

This negative force of original sin is dramatized at the end of the novel when the protagonist, after many years of an exemplary life as a student, and now on the point of being ordained into the priesthood and of receiving his bachelor's degree in theology, abandons everything in order to contract a woeful marriage which proves the cause of new penury. Thereupon he reflects: "Porque, después de la caída de nuestros primeros padres, con aquella levadura se acedó toda la masa corrompida de los vicios . . . De allí le sobrevino /al ser humano/ ceguera en el *entendimiento*, en la *memoria* olvido, en la *voluntad* culpa" (V, 52).

Thus original sin disrupts the entire creation of God by contaminating in man the three Aristotelian faculties of the soul: understanding, memory, and will. As can be seen, not only the conception but even phrases are drawn from the Scripture, e.g., sin compared to "levadura que aceda toda la masa" (cf. I Corinthians v.6: "Know ye not that a little leaven leaveneth the whole lump?").

In the *Lazarillo* (the first picaresque novel), the criticism of Spanish society is made in relation to the three representative classes: mendicants, clergy, and poor noblemen.⁵ In *Guzmán*, the human scene is much more complex. Here the censure is directed against a whole series of types and classes: venal judges, gaolers, servants, landladies of student boarding-houses, innkeepers, doctors, beggars, peasants, women seeking marriage. A variegated and multiform humanity is

⁴ The theme of the *desengaño* is not peculiar to Alemán alone, nor is it peculiar to any one Spanish author of the XVIIth century. It is, in fact, one of the common motifs of asceticism of that age, and is to be found in a great many writers. The failure to recognize this simple fact has resulted in the frequent error of singling out what are commonplaces in ascetic literature (*desengaño*, the transitoriness of the earthly, etc.) as part of the distinctive vision of a particular author. Cf. Alberto Wagner de Reyna, "Die Philosophie der Enttäuschung des Francisco Quevedo," *DVLG*, XXX (1956), 523: "Er war als Mensch ein Enttäuschter; und mit diesem Worte glaube ich an die innerste Triebfeder in Quevedo gerührt zu haben."

⁵ The system, as we know, is to make Lázaro change master from time to time, so that by means of the various narrations, the writer can criticize the condition of a Spain that is divided, precisely, into the three social types represented by the three successive masters. May I note that this is the same method employed in the satire of Lucian. Menippe passes from school to school, and here, too, the criticism of the various philosophical systems consists in the experiences narrated. See Helm, *Lucian und Menipp* (Leipzig, 1906), p. 40. The question now arises: Is there in the *Lazarillo* a conscious utilization of Lucian's (and Apuleius') method?

levelled to a common background of wretchedness. We may note, in passing, that some of the attacks recall interesting autobiographical coincidences.⁶

Whether serious or mocking, Guzmán is always consistent with his impulses toward analysis and criticism (primary manifestations of the philosophic instinct). He problematizes that which for others would hardly be material for speculation. He theorizes, for example, upon the first cause of hunger (a phenomenon which the famished Lazarillo took for granted), and to the chief of the beggars of Rome he ascribes mendicant ordinances in which the art of begging is analyzed and reduced to rules (II, 183-190).

Like the ancient masters of the Stoa, the picaresque hero submits himself with resignation to the vicissitudes and reverses of his changing fortune. Also like the Stoics, he has a kind of *eschatology* according to which the world goes around in interminable, monotonous cycles. Until the final destruction, everything in the world will continue forever as it is. The words of our hero have the tenor of the book of Ecclesiastes: "Este camino corre el mundo. No comienza de nuevo, que de atrás le viene al garbanzo el pico. Así lo hallamos, así lo dejaremos. *No se espere mejor tiempo*, ni se crea que lo fue el pasado. Todo ha sido, es y será una misma cosa" (II, 167).

Another favorite aspect of Guzmán's censure is the *axiological* notion, the scale of values which operates in the world. For him vain honor, fame, social consideration are things without meaning.⁷

It has been said that the picaresque hero is a kind of Stoic philosopher. However, unlike the ancient Stoics (traditionally anti-metaphysical), Guzmán has a *Weltanschauung* which resolves itself into a metaphysics. A rather unphilosophic metaphysics since, in the face of irremediable human error, in the face of the vanity of axiological canons in the world, in view of the monotonous "becoming" of the earthly, the protagonist, as we have said, escapes into the after-life and revealed religion, superior to all speculation or rational effort. It is

⁶ E.g., the censure of money-lenders and women seeking marriage. Thanks to an interesting document exhumed by Francisco Rodríguez Marín (*Discurso de recepción en la Real Academia*, Sevilla, 1907), we know that our author was practically forced to marry because of a loan which he was unable to repay. A little later he abandoned his wife, for which fact he seems anxious to justify himself in his novel when he says: "Pues yo les aseguro que vi al mejor marido ido . . ." (IV, 249, line 27).

⁷ May we repeat that these are notions common to the ascetic movement. We remind the reader that, for some, the picaresque *genre* is a branch of ascetic literature: "un sermón con alteración de proporciones de los elementos que entran en su composición" (Miguel Herrero García, *Nueva interpretación de la picaresca*, RFE, XXIV, 1937, p. 349).

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the spirit of the ascetics which penetrates almost all aspects of Spanish life of the time.

Guzmán always follows authors and authorities. He leans continually upon the Scriptures and the Church fathers, and he is completely faithful to Catholic orthodoxy (how could he be otherwise in the Spain of the Counter Reformation?). The fleeting passage of man through this life — a current notion of asceticism — is conceived of as a period of trial. In words which Quevedo repeats textually in his *Job*, he says: "La vida del hombre milicia es en la tierra."

The ambivalence "sinner-preacher," so typical of Guzmán de Alfarache, is justified by the hero's conversion. Let us not forget that the protagonist relates his escapades after he has been regenerated by divine grace. His conversion serves a dual purpose: (1) It allows for the ambivalence of co-existing sin and virtue, the contradiction "pícaro con discreción," pointed out by a contemporary, which is the characteristic feature of Guzmán.⁸ Lazarillo acted only. Guzmán acts and discusses. He reflects, moralizes, reasons, and his experience is human life in its fullness. It is for this reason that (2) the story would in no way be complete (the picaresque hero, that is, would not be realized as the ideal of the full life) if the rich and vital moment of the conversion were lacking.

We cannot here refer to theological-philosophical points in the *Guzmán*, but our hero is always faithful to received dogma.

There is, however, a passage of particular interest which may be noted. It is this: "Salvarte puedes en tu estado." We have here a Biblical quotation which, however, is not very literal (the author follows the sense, not the letter of the original, just as in the free quotation from Aristotle's *Politics*). In his excellent work on the *Guzmán*, Moreno Báez suggests as the source of this passage a whole series of Biblical references: I Kings ii.7-8; Job v.11, xxii.19; Psalms cxii.7; Proverbs xxix.23; Ezekiel xxi.26; Matthew xxiii.12; Luke i.52, xiv.11, xviii.14; I Corinthians i.28; James ii.5, iv.6; I Peter v.5.⁹ I submit that none of these fifteen texts is the correct one. Alemán obviously draws from I Corinthians vii.20. In this passage Paul teaches that, after the conversion to Christianity, everyone is to remain in the same *calling* (Greek, *kálesis*) or *state* in which God brought him to grace. In the King James Version the text reads: "Let every man abide in the same calling wherein he was called." According to the Apostle, in the new covenant

⁸ Verses of praise by Hernando de Soto, *ed. cit.*, I, 43.

⁹ Enrique Moreno Báez, *Lección y sentido del Guzmán de Alfarache* (Madrid, 1945), p. 58-59.

circumcision is no longer a special prerogative for favor in God's eyes. Similarly, uncircumcision (Greek, *akrobustia*) is of no special value. Those who are called to God in the state of uncircumcision must not be circumcised, and those who are called being circumcised must remain in that condition (verses 18 and 19).¹⁰ Nor does the condition of freeman or slave imply any difference in the eyes of God. Paul continues: "Art thou called being a servant? Care not for it (but if thou mayest be made free, use it rather). For he that is called in the Lord being a servant, is the Lord's freeman. Likewise also, he that is called being free is Christ's servant." (verses 21 and 22)

We may say that the passage has been well chosen by Alemán. For the slaves to whom Paul here makes reference formed the lowest social class, not even being considered human beings. Within the Church, however, the Apostle places them on a par with the freemen (who were perhaps the minority of the converts).

If we now remember that the Spaniards of Counter-Reformation times considered themselves members of a theocracy — the new Israel of God, we can see that in this Christian kingdom in which religion is the supreme *raison d'état*, the picaresque hero, in a way, appears dignified. For if he, too, (according to the preacher quoted by Guzmán) forms part of the mystical body of Christ; if he, too, like the others, can attain salvation, then he is no longer condemned to remain excluded from society. He, too, in some way, is an integral part of the state. We transcribe the passage:

"¡Válgame Dios! — me puse a pensar — que a mí me toca y yo soy alguien: cuenta de mí se hace. ¿Pues qué luz puedo dar o cómo la puede haber en hombre y oficio tan obscuro y bajo? Sí, amigo, me respondía. A ti también te toca y contigo habla, que eres miembro deste cuerpo místico, igual con todos en sustancia, aunque no en calidad."

And later he says: "Procura ser usufructuario de tu vida, que usando bien della salvarte puedes en tu estado." (II, 48)

University of California, Berkeley

¹⁰ Saint Paul here alludes to the practice of trying to erase circumcision (a practice introduced among some Jews of the Hellenizing party). Those who submitted to the operation were called in Latin *recutiti*, and in Hebrew, *meshukim* (participle of a verb meaning *to draw back*). The writer of *I Maccabees* alludes to this same practice when, in condemning the Hellenizing party, he says: "They submitted themselves to uncircumcision." The Apostle, as is evident, reproves this practice, affirming that everyone can be saved "in his state" or, more precisely, "in the calling in which he was called." Cf. Charles, *Apocrypha and Pseudo-epigrapha*, and Grimm's commentary to *I Maccabees* i.15.

Experimental Design in the Language Field

In keeping with the modern spirit of objective evidence, more and more teachers are performing experiments in their day-to-day classroom situations.¹ Usually they wish to test the efficacy of some method or material they are now using or a new one which has been offered them. When, for example, the choice of a new textbook is to be made, teachers are no longer content to say, "It looks better than the one we have." They want evidence which is more objective than personal opinion. Similarly, one may say of the many new teaching aids and devices flooding the market that they "look good," but do they really work better than the method currently employed? Experimental techniques have been developed and refined in such fields as biology and psychology; they are now being adapted for use in the language field.

The purpose of this article is to discuss in non-technical language some of the problems involved in setting up an experiment. We shall mention some general considerations and see how they may be applied to a specific experimental situation.

What is an experiment? As used in science, the word does *not* mean: "Let's try it and see what happens." A teacher who decides to show slides of Spanish life to her language class may be trying something new, but she is not performing an experiment. In an experiment, two factors must be present. First, the experimenter must have some idea of what is going to happen; that is, the use of the slide projector should be based on some theory, such as: "Slide projection should prove more effective than a textbook for teaching facts about Spanish geography and culture." The expectation of what will happen in an experiment is called the *hypothesis*.

A second factor which must be present in an experiment is *control*. Control means keeping every element constant with the exception of the one we are testing. Suppose, for example, that our Spanish teacher tries her slide technique and discovers that there is a difference in learning between those who see the slides and those who do not. She wants to know with reasonable certainty that it was really her slide method which made the difference. At this point you may ask, "What else could it

¹ This article was written at the request of the Committee on Tests and Measurement of the Research Council, Modern Language Association of Southern California.

be?" To this, a critic might reply that perhaps the group that saw the slides was composed of brighter students, or that the teacher's added enthusiasm made the difference, rather than the slide technique itself. *Controls* are needed to preclude criticism of this sort from the start.

The scientific attitude. As we have said, the hypothesis is the reason why one is doing the experiment. Since one is devoting time and energy to it, one has a real interest in having the results come out in such a way as to confirm the hypothesis. Because of this interest, the experimenter cannot be fully objective. No matter how hard he may try to remain impartial, he cannot trust himself not to influence the result of the experiment, perhaps in unconscious ways. For this reason, the precaution must be taken of stating the hypothesis and the conditions of the experiment before it is actually performed. It is not legitimate to begin an experiment with the idea of "seeing what happens." Simply by the laws of chance, some result or other will occur, but the experimenter cannot take credit for such a result. Also, it must be admitted and remembered that the hypothesis is not always proved by the experiment; the results may be negative. A negative result renders a service by showing that a particular method is *not* superior.

Finally, a word about scientific detachment. Consider the case of a physician doing research on the effects of a new drug. He is trying to test the efficacy of the drug as a cure for heart disease. Naturally he is interested in achieving positive results; that is, in proving that the drug works. Yet absolute, unswerving truthfulness must be a still stronger motive. For if he were to influence the results of his experiment in any way, be it ever so slightly, he would be running the risk of making people believe the drug works to a greater extent than it actually does. For anyone conducting an experiment of any kind, the desire for truth must outweigh the desire to prove one's point.

Stating the hypothesis. The hypothesis is one's expectation as to how the experiment is going to turn out. But a hypothesis, in order to be testable, must be stated with a certain amount of precision. Consider this "hypothesis": "Method A is better than Method B." So far, this is not testable, for it is not at all clear what is meant by saying that A is "better" than B. We must ask for further specification: *In what ways* or *for what purpose* is it better? For improving spelling? For teaching grammar? For making students laugh? Surely Method A is expected to do something, such as increasing ability to write Spanish correctly; to have no effect on other things, such as making students happy; and possibly even to have a detrimental effect in some way, e.g., some teaching methods might increase the ability to write correct Spanish

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without teaching the actual rules of grammar.

The hypothesis, then, must be expressed in a testable fashion. Here is an example: "We believe that Method A (the new one, whatever it may be) will have better results than Method B (the one now in use) on students' accuracy in spelling." An appropriate instrument must be found with which to test the effects of Methods A and B on spelling accuracy. But first, let us explain why we must test both A and B, when we are really most interested in A. It is simply because we will never know whether A is really better unless we measure both methods in the same kind of situations, using them for the same purposes. We therefore need to test two groups, one taught by Method A and the other by Method B. Let's call them Group A and Group B.

Choice of instruments. Having now stated our hypothesis in a more specific way, let us examine more closely the element we wish to test with an eye to how we are to test it.

Spelling is fairly straightforward; it is the ability to write correctly a certain number of words. But even here some caution, that is, some *control*, must be applied. Which words are we to choose as a test of spelling? The words we give to Groups A and B must not favor one or the other; that is, both groups must have had an equal opportunity to learn them. Otherwise we will never know whether Group A spells better because Method A is more effective, or simply because we gave them words with which they were more familiar. It may even be desirable to equalize the amount of time devoted to spelling drill under each method, so that at the end of our experiment, if Method A comes out ahead, we can draw a more valuable conclusion: "It is concluded from the experiment that, *in the same amount of time*, Method A achieves better results than Method B in improving spelling." Had we not controlled the time devoted to each, a critic might be able to reproach the results of our experiment by saying, "Of course, your Method A came out better—because you devoted more time to it, not because it is really a better method." Criticism like this must be envisaged, and if possible precluded, before beginning the experiment; later on, it is too late. We cannot stress too strongly the need for long and careful preparation of an experiment design before beginning the experiment itself. In practice, it may often be worthwhile to perform a "pilot study" on a small scale, from which no conclusions will be drawn, but which will help reveal faults in the experimental plan.

The appropriate instrument (in experimentation the test we employ to measure a particular trait or ability is called an *instrument*) for testing the effect of Methods A and B on spelling would seem to be a

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spelling test—a list of words to which the students in the two groups had been equally exposed. The list should be of appropriate difficulty. If it is too easy, there will be many high scores, and we shall have failed to distinguish between the best students and the next best students. If it is too difficult, there will be many low scores, so that we cannot tell the poor but adequate students from the failing ones. Our list should also have one more property: It must be of sufficient length so that a few chance errors or a few lucky guesses on a student's part will not seriously affect his score.

Within the framework of these considerations, the choice of an instrument for measuring spelling ability (or spelling improvement) has been quite evident. We shall administer a spelling test to Groups A and B before the experiment begins to make sure they are of approximately equal spelling ability to begin with. We shall give them a similar test after the experimental period, or possibly several times during the experimental period. If our experiment has been carefully planned, we may then hope to conclude that, if Group A does better than Group B, it is because of our experimental condition (the new technique).

Getting help when needed. The design and execution of an experiment, if it is to result in solid conclusions, profits from being the work of several people rather than of one person. If one of the persons involved has had statistical and research training, so much the better. Teachers who wish to undertake an experiment, no matter on how small a scale, would do well to discuss their project with colleagues who might point out flaws and possible improvements, and seek help, before beginning the actual experiment, from someone with research training and experience.

Almost every college, teacher's college, and university offers courses in educational research techniques. Those who have not had such courses will easily find persons able and willing to help them with their research projects. If it is a matter of clearing up a few specific questions, a teacher can make an appointment with a qualified person at a nearby college to discuss the matter. If lengthier consultation is needed, one might try to interest the school administration in providing funds to engage a qualified consultant, who may be a professor of educational statistics or a research associate at a large university. On the other hand, assistance may possibly be secured without payment by asking a professor of education to interest one of his graduate students in the experiment as a master's or doctoral project. As for the actual statistical treatment of data, help can usually be secured at modest cost from the statistics classes at a nearby institution.

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Statistical analysis. The main materials of statistical analysis are the scores obtained by our subjects on the various tests we give them. The purpose of the analysis is to tell us what results, if any, we have achieved, and how much confidence we may have in those results.

Let us suppose we are testing the effects of a new technique on learning Spanish vocabulary. We give our two groups ("A" which gets the new technique, and "B" which is taught by the old method) a vocabulary test at the beginning of the experiment, and another one at the end. We hope that there is no difference between them at the beginning, and that Group A scores better at the end so that we can attribute their superiority to the new method. Let us say we use a 30-word vocabulary test as our criterion. Suppose that, at the end of our experiment, Group A has a average of 22 correct answers, while Group B has an average of 20 correct answers: Can we conclude that A is better than B? Or is it just an accident that A's average score is 2 points higher? If we did the experiment again, might B's score be equal to, or even greater than A's? How much better does A's average score have to be before we can say with confidence that it is really better than B's, not just by accident but because of our teaching method? Statistical analysis of the results will provide the answer. Without such an analysis, the results of an experiment are unconvincing.

A certain amount of statistical training is necessary to undertake such an analysis. This training is available to every teacher who is willing to devote a year or so of part-time study to it. Assuming, however, that most readers will wish to have their results analyzed by someone with special training, we shall explain the procedure for preparing the data for analysis.²

Let us assume that our data consist of test scores. We shall describe the preparation for what is known as a "test of significance." A large sheet of paper is prepared as follows: On top, put all appropriate heading information, such as the name of school, teacher, class, grade, subject, date. The first column, down the left hand side, lists the names of the students (for present purposes, the order doesn't matter). Opposite each name, in a separate column, put the student's test score. Add up

² The following description is provided for those who wish to save money by doing some of the routine work themselves; since an expert is usually paid by the hour, the saving may be considerable. To those who wish to inquire further into this fascinating and useful subject the following books are recommended: *Educational Measurement*, ed. E. F. Lindquist (Washington, D.C.: American Council on Education, 1951); H. H. Remmers and N. L. Gage, *Educational Measurement and Evaluation* (New York: Harper & Brothers, 1943); R. L. Thorndike and E. Hagen, *Measurement and Evaluation in Psychology and Education* (New York: John Wiley and Sons, 1955).

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this column, and label the total ΣX , which means "the sum of the scores." Divide this sum by the number of students in the class to obtain the average score for the class (known as the "mean"). Note this average on your page. Now go back to each individual score. Square it; that is, multiply it by itself. Note each squared result in another column. Add them up, and label the result ΣX^2 , which means "the sum of the squared scores." Finally, note on your sheet the number of students in the class, calling this number "N". This is all. Do this for each class. Now the data are ready to be analyzed, which means that it will be put into a mathematical formula, the results of which will tell you whether the difference in average performance between the two classes is "significant," that is, whether it might be due to chance. A statistician will, if the data has been correctly prepared, be able to perform such a test quite quickly. The preparation of the data, as described above, is the most time-consuming part of the analysis.

Summary. We have discussed some typical defects in experimental design, but we cannot cover every possible flaw. We can only hope to alert the reader to the sources of trouble.

A) *Controlling subjects.* In order that we may be able to generalize our results at the end of the experiment, our subjects must be so chosen that they truly represent the group about which we wish to generalize. Thus we cannot do an experiment on college freshmen alone and then say that our results hold true for all college students. Nor can we use a class of subjects in which 80% are girls, and then generalize our results for the whole school, in which only 50% are girls. The sources of error in choosing subjects are myriad and must be carefully considered. For example, a class which meets in the early morning may not be typical of the school population because students who register for early classes may have special characteristics. Though there is no clear-cut answer as to how to go about guarding against these unintentional biases, the basic question is: Are my subjects really typical of the group to which I wish my results to apply?

B) *Controlling the treatment.* In experimentation, the process or device the effect of which we are testing (the slide technique, the new textbook, etc.) is called the treatment. In this respect, our main concern is that of being able, when the experiment is over, to say with assurance that it was indeed our treatment, *and nothing else*, which effected the favorable results. We must therefore see to it that the various treatments (our new one, the old one, etc.) are given scrupulously even chances of coming out ahead. If, for example, we let our treatment be given by a lively, enthusiastic teacher, while the other

Experimental Design

is given by a duller one, then we cannot have any assurance that it was the merits of the treatment, rather than the difference in teachers, which made our results come out as they did. The same may be said if we devote more time to one than to the other, or if one is rewarded more than the other. The question to ask is: Have the two things I am comparing really been given an equal, unbiased chance to prove their merits?

C) *Problems of measurement.* The two issues involved here are those of reliability and validity. When we say a test is reliable, we mean that if the same test were given to the same person again (and if he were not affected by having taken it the first time), he would get more or less the same score. By validity we mean the extent to which we are sure the test is actually measuring the trait or ability we intend it to measure. These points merit lengthy discussion, which would exceed our present intent.³ For practical purposes, the experimenter should ask himself: Am I really measuring what I intend to measure, and nothing else?

We have tried to make the reader aware of some of the problems involved in conducting experiments. Our remarks have been confined largely to the kinds of experiments which occur most frequently in the language field. However, this brief article is intended solely as a beginning; it is hoped that many teachers will be interested in studying further in the area of research techniques, which are becoming more and more an indispensable part of the creative teacher's equipment.

University of California, Los Angeles

³ See Thorndike and Hagen, chap. 6, for a fuller discussion of reliability and validity.

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Nouveau Larousse classique: Dictionnaire encyclopédique. Paris: Librairie Larousse, 1957. Cloth. 1284 pp.

This handy-sized dictionary is an up-to-date and greatly revised edition of the *Larousse classique illustré*. It is approximately the same size, and contains much the same materials, as the *Petit Larousse*, so familiar and dear to American teachers of French. The organization of the *Nouveau Larousse classique*, however, is quite different from that of the *Petit Larousse*, since it is designed for a much narrower public than the *Petit Larousse* — namely, the “élèves de l’enseignement secondaire” and “les étudiants.” This means that it seeks to answer the needs of French *lycéens* preparing the *baccalauréat* and of French university students, and this aim explains the features that distinguish the *Nouveau Larousse classique* from the *Petit Larousse*. These features are: (1) fusion of the dictionary ‘proper’ and the “Arts-Lettres-Sciences” sections into one alphabetical continuum, (2) omission of pronunciation-aids, (3) more extensive text and illustrations (many in color) relative to the arts, sciences, and history, (4) dispersal of the “Précis de grammaire”—which is so invaluable a section of the *Petit Larousse*—throughout the dictionary, following lead-words, (5) omission of the *Petit Larousse*’s section on “Locutions latines et étrangères,” (6) placing of all maps in a compact “Atlas” at the end of the volume, (7) special attention to archaic meanings (sixteenth century on) of words still in use.

The *Nouveau Larousse classique* is an excellent compilation, and one presumes that it very admirably meets the needs of the student-user in France. But this very fact means that the American teacher and student will probably still prefer the *Petit Larousse*, with its transcribed pronunciations, its “Locutions latines et étrangères,” and its “Précis de grammaire.” The one outstanding feature that might make an American want the *Nouveau Larousse classique* as well, is its special attention to the archaic, literary meanings of words.

Arthur J. Knodel

University of Southern California

Souvenirs de jeunesse. An anthology, edited by C. D. Rouillard. New York: Harcourt, Brace and Company, 1957. xxi, 322 pp.

This anthology, tapping a rich vein of new reading material, will be welcomed by students and teachers alike. “Literature” is not the prime concern of many students in French courses. Autobiography, with its direct portrayal of experience, may seem more vital and easier for all

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students to approach on a common ground.

The book opens with selections from the *Confessions* of Jean-Jacques Rousseau and offers texts of quality from Chateaubriand, Berlioz, Mistral, Loti, Gide, Colette, Ramuz, Duhamel, Mauriac, Maurois, Henriot, Chamson, and Jean Prévost. The omission of such writers as Daudet, France, and Proust is explained by the fact that the author drew a line between "souvenirs réels" and "souvenirs romancés"—the latter being reserved for a later book.

This anthology, which will have some appeal for students of French in conversation classes, courses in French civilization, and the modern French novel, is intended primarily for use in reading courses in French at the intermediate level in college and university or in advanced high school classes. Professor Rouillard has written for each author a concise, clear, and brilliant biographical and critical introduction. Abundant footnotes give translations of difficult words and idioms, as well as historical, geographical, and cultural information; the vocabulary is thorough and carefully done; interesting oral exercises, with questions and topics of conversation, complete the anthology. An excellent textbook, competently edited.

René Bellé

University of Southern California

ALAIN BOMBARD, *Naufragé volontaire*, abridged and edited by A. L. Carré. Boston: Houghton Mifflin Company, 1957. 126 pp. \$1.20.

In 1951 Dr. Bombard made a solo voyage from Tangiers to Barbados in a motorless rubber dinghy, after a first stage from Monaco in the company of a sole companion. Dr. Bombard's feat was anything but meaningless derring-do; in fact, he was obsessed by his scientific purpose: to prove that a castaway can survive on raw fish, birds, plankton, and water pressed from fish.

A. L. Carré has made an excellent condensation of Dr. Bombard's original account, which records the beauties, the fascinating strangeness, and the horror of the sea, along with the emotions of a man who leaves a family behind, is then abandoned by his only companion, and who comes to be haunted by solitude even in his dreams—but who finally achieves triumph by arriving safely in port.

This vivid and action-packed story should engage the interest of even the most indifferent student. It would be an excellent reading-text for third or fourth semester college French.

Max L. Berkey, Jr.

University of Southern California

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Am Kreuzweg, edited by G. Joyce Hallamore and Marianne R. Jetter. New York: Macmillan, 1957. 284 pp. \$3.75.

Am Kreuzweg is an intermediate reader containing two stories by Bergengrün and one each by Heiseler, Wiechert, Polgar, and Stephan. By limiting their selection to the most recent German prose, the editors have produced a text comparable to the recently published *Deutsche Erzähler der Gegenwart* (1956), *Aus unserer Zeit* (1956), *Stimmen der Zeit* (1957), and *German Short Stories 1945-55* (1957). A trend in textbook writing is discernible. The "Drei Falken" by Werner Bergengrün — he is represented in all five texts — is the only story antedating the second World War.

Editing was done with extraordinary thoroughness. The introductions to each author as well as to each story are even more detailed than necessary for intermediate German. The vocabulary is complete except for a small number of words found in "most elementary textbooks." I was unable to find a precise principle of selection, however, for the eighty-eight page vocabulary contains a large portion of the double starred words in Purin. Copious glosses at the bottom of each page will facilitate rapid reading.

Harold von Hofe

University of Southern California

GERHARD LOOSE, *Ernst Jünger: Gestalt und Werk*. Frankfurt am Main: Vittorio Klostermann, 1957. Cloth. DM 26,50.

Ernst Jünger, 63 years old, is only secondarily a novelist, although his first book (1920) and greatest popular success, the war novel *In Stahlgewittern: Aus dem Tagebuch eines Stosstruppführers*, had attained a printing of 230,000 copies by 1943. This success was, incidentally, the beginning of German nationalistic literature glorifying war and Germany, some years previous to the protests against war by Remarque, Renn, and Arnold Zweig. Jünger's book might also be called the beginning of Nazi literature.

Within his total writings, however, the essay, the diary, the political tract constitute the larger part. If one were to make a finer distinction than is perhaps suitable, one might say: Jünger is more remarkable as an ideologist than he is a poet. His works are typical cultural — or uncultural — documents for all modern ideologies beyond Christianity, humanism, Communism, and Nazism. His biographer sets himself the task of finding the common root in this primitive forest of ideas.

Gerhard Loose, professor of German at the University of Colorado,

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Boulder, has written a thorough book — thorough and not uncritical, but perhaps not critical enough, for he does not throw a very strong light on Jünger's ominous role in the undermining of the Weimar republic. Loose treats in great detail all of Jünger's writings up to the essay *Der Gordische Knoten* (1953); thus has not included the *Sanduhrbuch*, *Am Sarazenturm*, or *Rivarol*. The main effort has been "to find the common denominator for such diverse quantities as soldiering and pacifism, mythicalism and beetle-collecting, revolution and 'walks in the woods,' gastronomy and the interpretation of dreams, heroic realism and existential philosophy, militant nihilism and Christian humanism." Professor Loose finds this common denominator in the concept of "adventure."

This formula seems to me too general. More soberly, less romantically, one could call it experimenting. Then one would see this is the formula that applies to a great diversity of attitudes in the last hundred years. The telling question, however, to be asked of this carefully-written biographical work of literary criticism is: If we disregard Jünger's fame, does the importance of his work justify the effort of this compendious summarization?

Ludwig Marcuse

University of Southern California

JERÓNIMO MALLO, *España: Síntesis de su Civilización*. New York: Charles Scribner's Sons, 1957. 304 pp. \$3.95.

Before beginning the review of Dr. Mallo's work, I cannot help thinking of the almost insuperable difficulties which the author must have encountered in planning and writing it. And if one keeps in mind the limited space available for the synthesis (fewer than 200 pages excluding those dedicated to illustrations, index, and vocabulary), those difficulties acquire greater proportions. In all justice one must say that Dr. Mallo overcame the difficulties with surprising facility. Achieving such a feat presupposes great mastery of subject matter and uncommon skill in reducing it to the prescribed limits.

The "Capítulo Preliminar: Indicaciones Geográficas," in four brief pages, gives an excellent idea of Iberian topography, waterways, seas, ports, climate, regions and provinces, population, agriculture and mining. And in the geographic characteristics of Spain one can already see the drama and the contradiction which are to appear at every step in her history.

After the Preliminary Chapter comes the rapidly moving history of Hispanic civilization permitting us to see a complete panorama from

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earliest origins to the present moment. Despite the length, variety, and complexity of the history, nothing essential is omitted; nor do the perspective and gradation of values in such a broad picture leave anything to be desired. Almost all Spanish historians stop in their accounts and evaluations long before reaching the present, as if they were afraid to utter opinions to which future generations might give the lie. Fortunately for the interest which the present arouses in every reader, Dr. Mallo has rid himself of such scruples. And the calm and just point of view of the author as he faces up to events of which he himself was a spectator, and in which at times he even participated, guarantees the authenticity and value of his account.

This little book, written for the benefit of Spanish students, ought to be placed in the hands of the immense majority of travelers who go to Spain totally unaware of the realities, past and present, of that country. For this purpose, an English translation would be a fine thing.

Upon going through these pages we come upon fundamental facts which the author seems to underline mentally. Let us glance at some of them: the permanence of Spanish character with respect to basic traits from the Iberian period to the present, despite the influx of numerous and valuable influences from other civilizations during the course of centuries; monarchy, as a form of government, which appears in the Visigothic period and continues until our own day; the union of Church and State, a characteristic problem of Spanish history, which arises during the same period and lasts until the present; the division of society into classes which, with certain variations according to circumstances, is prolonged throughout the Middle Ages, enduring even today with more or less marked differences according to currents of ideas and the strength of dominant forces; the *Fueros*, the *Cartas Pueblas*, and the *Cortes* — notable democratic institutions which belong to the same medieval period; absolutism and oligarchy as forces which override any democratic tendency from the end of the fifteenth century to the nineteenth; the Second Republic: great hopes unfulfilled; the sad and hard realities of Spain today.

And all this, I repeat, presented with great skill and a just and unimpassioned attitude worthy of the greatest praise.

Antonio Heras

University of Southern California

The Poem of Cid, translated by Lesley Byrd Simpson. Berkeley and Los Angeles: University of California Press, 1957. 139 pp. \$1.25.

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For his rendering of the *Cantar de Mio Cid*, the experienced translator¹ has wisely chosen to employ an unadorned modern prose, which has served exceptionally well as a counterpart to the severe language of the original. The present version is quite free of the exaggerated archaisms which encumbered some earlier translations.² Dr. Simpson's capabilities as a translator are frequently apparent in apt and skillful renderings of the original. The present version makes for very pleasant reading. It is, however, not without certain flaws. There are a number of omissions, some of which involve important details.³ Verses 464b-466, 777, 1095-1096, 1280, 1334, 1627, 1952, 2303, 2429, 3698-3703, 3723, and 3725, as well as a goodly number of hemistichs, are lacking in the English. There are also a limited number of errors:

"Adtores mudados" (v. 5: molted hawks) is incorrectly rendered as "hooded hawks" (p. 7).

The meaning of "corneja diestra," as a bird of good omen, is not clear in the translation of vv. 11-12 (p. 7).

"Loosed his horse" (p. 9) does not translate "descavalgava" (v. 57: dismounted).

"Mestureros" (v. 267: slanderers) could have been given a more specific meaning than "wicked men" (p. 16).

"Who oppose him" (p. 22) does not translate "de los que alcançava" (v. 472: of those whom he overtook).

In vv. 518-519 the fifth of the booty is not sent to Hita as the translation would imply (p. 24).

"Bendizièndol" (v. 541) should be translated "bless him" not "them" (p. 24).

"Çintas las espadas" (v. 578: swords buckled on) is mistranslated as "swords drawn" (p. 25).

"In the midst of the plain his men turn back" (p. 26) does not render "Bultos son con ellos — por medio de la llaña" (v. 599: They join battle with them in the midst of the plain).

¹ Cf. *The Celestina* (Berkeley and Los Angeles, 1955) and *Two Novels of Mexico (The Flies, The Bosses)*, by Mariano Azuela (Berkeley and Los Angeles, 1956).

² The *Cantar* has been translated by John Hookham Frere (1872), John Ormsby (1879), Archer M. Huntington (1897-1903), and Selden Rose and Leonard Bacon (1919). Merriam Sherwood's admirable prose version, *The Tale of the Warrior Lord* (New York, 1930), goes unmentioned in Dr. Simpson's bibliography (p. xvii).

³ Dr. Simpson also omits the initial episodes supplied from the *Crónica de Veinte Reyes*. In the Preface (p. viii), however, he makes a very good case in justification of his beginning the translation with the first verse of the Per Abbat Manuscript. The Preface also presents a brief summary of the entire poem, including the initial episodes filled in by the chronicle.

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"They quickly penetrate the castle" (p. 26) mistranslates "entrellos y el castiello — en essora entravan" (v. 603: Then they came between them and the castle).

"Metió en paria — a Daroca enantes" (v. 866: First he made Daroca his tributary) is erroneously translated as "It was first a tributary of Daroca" (p. 37), an error which alters the meaning of the following three verses.

"Dos reyes moros" (v. 876: two Moorish kings) is rendered as "that Moorish king" (p. 37).

"Contra la mar salada" (v. 1090) means "toward the salt sea" not "on the shore of the salt sea" (p. 47).

"Grado a Dios — que çielo e tierra manda! / por esso es luenga — que a deliçio fo criada" (vv. 3281-3282) is mistranslated as "Now God be praised, Maker of heaven and earth! Great did He make them, for He created them with love!" (p. 124). Compare Sherwood's correct translation: "Thanks be to God, who rules heaven and earth! My beard is long because it was grown with care" (*The Tale of the Warrior Lord*, p. 131).

A few proper names also need correction: "San Esteban" not "San Sebastián" (p. 20), "Jiloca" not "Jaloca" (p. 27), "Garciaz" not "García" (pp. 33, 76, 116), "Huesa" not "Huesca" (pp. 40, 47), and "Gonzalo" not "González" (p. 86).

These criticisms are in no sense meant to obscure the overall value of Dr. Simpson's masterful version, which, given the above exceptions, is accurate. It is to be hoped that its basic worth, coupled with the availability of the edition, may insure its popularity and warrant a second, revised printing.

S. G. Armistead

University of California, Los Angeles

THEODORE LONGABAUGH, *General Semantics*. New York: Vantage Press, Inc., 1957. Cloth. x, 196 pp. \$3.75.

As the title of this book suggests, its author, Mr. Longabaugh, came under the influence of the late Alfred Korzybski, who, especially in his work *Science and Sanity* (1933), examined the relation of language to reality, stressing therein his conviction that this relationship had been disturbed because of logical fallacies affecting the structuring processes of various languages. The author of *General Semantics* has, so he believes, hit upon the way whereby we may correct those errors which have so nearly destroyed us.

Mr. Longabaugh, a publicity writer and advertising manager by

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occupation, believes that Science, and Science alone, can divert us from our headlong rush into oblivion and lead us into a new world in which mankind would be freed from the bonds of "encapsulated" civilizations and could build for itself a new order properly oriented toward reality:

... if science should succeed in winning its freedom, it might ... take over as receiver for a bankrupt folk civilization ... A rectified civilization would then proceed on the basis of pure rationality with universality and true orientation to reality. (p. 172)

Organization would soon tend to become integral ... under a single authority of universally recognized qualifications, whose only purposes under sciences would be to serve mankind equally and without exceptions. Tendencies toward nonconformity, insubordination and conflict on the part of individuals, groups and nations (if, indeed, there should be any nations in the old sense) would first diminish and then vanish. (p. 196)

Its technical-sounding title to the contrary, this is not a scholarly book. The author makes some exceedingly unscientific statements about language and, I suspect, about several other areas of knowledge. His vocabulary is studded with quite un-Korzybskian abstractions. He has only slight regard for historical detail or accuracy, and he reconstructs pre-history entirely to his own liking. Although obviously an intelligent man, he has not been trained in the ways of scholarship. Non-academic writers resent this sort of criticism; they grow impatient over our preoccupation with procedure, and wonder why we are not content to accept the overall value, the intuitive brilliance, of their ideas. In which case they should give their books novelistic titles and avoid having them reviewed by learned journals.

Anyone interested in a simple, informative, and accurate account of General Semantics and its applications should read such works as *Language in Thought and Action* by S. I. Hayakawa and *The Tyranny of Words* by Stuart Chase.

John T. Waterman

University of Southern California

LION FEUCHTWANGER, *Jeftha und seine Tochter*. Hamburg: Rowohlt, 1957. 383 pp.

"Now Jephthah the Gileadite was a mighty man of valour" who, having been thrust out of his father's house, was called back — we are told in the book of Judges — to lead the Gileadites in their war against the children of Ammon. On the eve of battle he made a vow to offer up for a burnt offering "whatsoever cometh forth of the doors of my house to meet me when I return;" the Lord delivered the Ammonites into his hands, and Jephthah returned to be met with timbrels and with dances by his only child, his daughter Ja'ala. The Bible tells us

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simply: "... she returned unto her father, who did with her according to his vow which he had vowed."

The anguish, ambivalence, and terror with which Jephthah performed this sacrifice come alive with awesome presence in Feuchtwanger's novel. Was it for the sake of his own ambition, or because Yahweh required it, that Jephthah destroyed in the purity of her youth the one person who understood and loved him? Was it expiation of the slaughter of the Ephraimites at the passages of Jordan? Was it done for personal or political reasons? out of weakness or out of strength? We know only that, for all his power and glory, Jephthah never achieved rightness.

Examining the transition from bronze age to iron age, Feuchtwanger shows us God in transition and particularly God as the antagonist of a Jephthah who is lost between the two worlds of nomadism and settled community life. With his profound knowledge of the period the author might have given us valuable observations on the nature of mythmaking and its influence on the growth of culture, had an essay not been out of place in this vigorous re-creation of a significant era. Awarded the 1957 prize for literature of the city of Munich, Feuchtwanger's novel combines with masterful skill the findings of modern archaeology and the tone of heroic poetry.

Stanley R. Townsend

University of Southern California

A brand new, expanded—completely reset,
re-designed edition of

The GERMAN HERITAGE

Reginald H. Phelps and Jack M. Stein

This book, which is already a "classic" in collegiate instruction, makes available to students early in their study of German, mature primary material of the highest quality and the greatest intrinsic interest. The revised edition, completely redesigned and reset in Roman type, incorporates the constructive suggestions and advice of hundreds of the authors' colleagues on matters of content and presentation.

The revision contains five entirely new chapters (Gottfried von Strassburg: *Tristan und Isolde*; Die Aufklärung; Heinrich Heine: *Die Harzreise*; Thomas Mann: *Buddenbrooks*; Hermann Hesse: *Der Steppenwolf*). Other chapters retained from the first edition have been considerably revised or expanded. Two chapters of the earlier edition (those on Frederick the Great and on *Des Knaben Wunderhorn*) have been dropped to make room for new material. The illustrations—in great part new—are in all cases closely related to the text. The questions have also been revised and now refer both to the text proper and to the illustrations.

As in the first edition, less frequent words are listed as marginal notes with the translation—visible at a glance, while the end vocabulary is largely restricted to words of high frequency which the student may reasonably be expected to learn in the course of studying elementary and intermediate German.

ABOUT THE EDITORS: Reginald Phelps is Associate Dean of the Graduate School, and Lecturer in German at Harvard; Jack Stein is Associate Professor of German at Columbia, and a specialist on Wagner.

CONTENTS: Chapter 1. Tacitus: *Germania*; 2. Einhard: *Karl der Grosse*; 3. Gottfried von Strassburg: *Tristan und Isolde*; 4. Albrecht Dürer; 5. Martin Luther; 6. *Das Faustbuch*; 7. Die Aufklärung; 8. Lessing: *Nathan der Weise*; 9. Goethe: *Faust*; 10. Schiller: *Wilhelm Tell*; 11. Ludwig van Beethoven; 12. Deutsche Lyrik; 13. Jakob und Wilhelm Grimm: *Der Bärenhäuter*; 14. Heine: *Die Harzreise*; 15. Richard Wagner: *Tristan und Isolde*; 16. Bismarck; 17. Friedrich Nietzsche: *Also sprach Zarathustra*; 18. Thomas Mann: *Buddenbrooks*; 19. Hermann Hesse: *Der Steppenwolf*.

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